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BOSTON CONSERVATORY

MUSIC • DANCE • THEATER

First Choice For The Performing Arts.

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CONSERVATORY
MUSIC • DANCE • THEATER

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This catalog was prepared in the Summer of 1997.
The information herein is subject to change and amendment without notice.
The Boston Conservatory is accredited by the New England Association of Schools and Colleges, Inc.,
and the National Association of Schools of Music.

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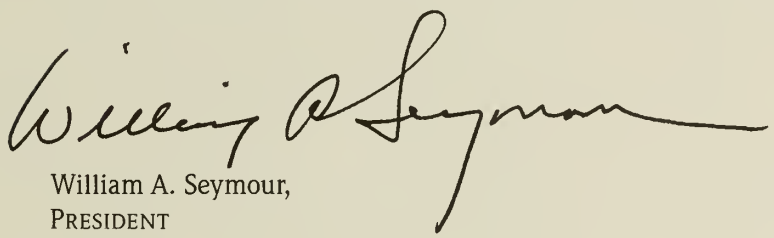
PRESIDENT'S STATEMENT

In opening this catalog, you are taking the first step toward a commitment which will affect the rest of your life. Past joys and successes have led you to contemplate a career in the Performing Arts. Future joys and successes will be in direct proportion to the degree of commitment you make to your profession.

The mission of The Boston Conservatory is to assist you in achieving your goal in every way possible. The unique nature of our institution, in which music, dance and theater are taught, studied, performed, and enjoyed, provides an atmosphere wherein involvement is the byword. Our school is purposefully small in size to assure much individual attention to the growth and development of each future artist. Students are provided with constant opportunities to expand their knowledge and performance skills. The level of achievement you ultimately reach will in large part be determined by your present initiative and dedication.

The Performing Arts are noble professions. Whether you aspire to perform, compose, teach or direct, be assured that the entire Conservatory family stands with me in pledging our support and assistance in helping you reach your goal.



William A. Seymour,
PRESIDENT

GENERAL INFORMATION

A SHORT HISTORY

The Boston Conservatory was founded February 11, 1867, by the eminent musician, Julius Eichberg, under whose leadership The Conservatory gained a standing among leading music schools, attracting students from all parts of the country.

Following the death of Mr. Eichberg in 1893, The Conservatory came under the direction of R. Marriner Floyd, with noted organist and composer, Herman P. Chelius, serving as Musical Director. The school was first incorporated under the laws of the Commonwealth of Massachusetts in 1896, with reorganizations in 1905 and 1914.

In 1920, Agide Jacchia, an honor graduate of the Conservatorio di Pesaro, was appointed Director. For ten years Conductor of the Boston Pops Orchestra (1917-1926), his knowledge and wide experience proved of inestimable value in establishing the prestige of The Conservatory. He continued as Director until his death in 1932 and was succeeded for a short time by his widow, Mme. Ferrabini Jacchia.

In 1933, The Conservatory came under the leadership of Albert Alphin, a former pupil and teacher at the school. He was responsible for reorganizing the school as a non-profit institution, acquiring its present complex of buildings on The Fenway and the construction of the theater building in 1949. Innovations under his guidance included the formulation of the Music Education Department in 1933 and the establishment of the Theater and Dance Divisions, thus broadening the offerings of baccalaureate degrees. This combining of music, theater and dance was unique in making the school one of the first conservatories in the country to offer professional training in the three performing arts.

In 1967, the hundredth year of The Conservatory, George A. Brambilla was elected as fifth President of The Conservatory, having served as Dean since 1963. It was during his tenure that further recognition was granted The Conservatory by national and regional accrediting agencies. The expansion of facilities allowed for dramatic growth of the student body and faculty, enhancing The Conservatory's standing in the educational community.

In 1979, Dale A. DuVall, formerly Vice President for Business Operations, was appointed President. He focused his attention in the modernization of the Conservatory's business functions and systems.

William A. Seymour was appointed seventh President of The Conservatory in August, 1981, following an affiliation with The Conservatory extending back to 1967 when he served as Associate Dean and Chairman of the Graduate Division. Mr. Seymour brings to The Conservatory his many years of expertise in administration in arts education. Under his leadership the institution has reached new heights in enrollment, student artistic and scholastic levels, artist faculty cultivation, and operational fiscal stability. Through his initiatives, the Conservatory has significantly expanded the Graduate Division and international student base, and is firmly positioned in the national and international performing arts arena.

THE MISSION

The Boston Conservatory is committed to the belief that performance is fundamental to any career in the arts, and it is with this belief that The Conservatory seeks to develop performance skills in all students. The faculty of performing artists, composers, and scholars has an earnest commitment to teaching and encouraging students in all areas of their art.

It is the mission of The Boston Conservatory to provide professional training in the three performing arts reinforced by a sound general education that will make its graduates more resourceful as performers and teachers. The Conservatory is committed to a course of fiscal responsibility to assure that this education is available to all qualified students. The numerous graduates now successfully active as performers and as teachers speak to the realization of this purpose. To its continued realization, the faculty and administration are wholeheartedly devoted.

PUBLIC PERFORMANCES

The Conservatory offers a full schedule of public performances. Indeed, proficiency in performance is regarded as fundamental to an education in the arts. More than 250 public performances are offered to Boston audiences throughout the academic year including faculty and student solo and chamber music recitals, senior dance projects, workshops, and major division performances by the Boston Conservatory Dance Theater, the Boston Conservatory Theater Company, the Opera Theater, the Symphony Orchestra, Wind Ensemble, Chorale, and Festival Chorus.

Faculty and guest artists appear frequently throughout the year. Regular attendance at these performances and participation by students is a vital part of the educational experience at The Conservatory.

ENSEMBLES IN RESIDENCE

The Boston Conservatory Chamber Ensemble is an ensemble of the Conservatory's Artist Faculty performers. Opportunities are afforded to students to observe the Chamber Players in rehearsals and performances throughout the academic year. Members include:

Lynn Chang
Tatiana Dimitriades
David Kim
Victor Romanul
Edward Gazouleas
Ronald Feldman
Rhonda Rider
Marianne Gedigian
Suart Dunkel
Jung-Ja Kim
Michael Lewin
Janice Weber

Prominent guest artists often join the Chamber players for concerts both on and off campus.

Paramount Brass is quickly establishing a reputation of being one of the finest brass quintets in the world. Since its founding in 1991, the Paramount Brass has been performing regularly throughout the United States with appearances in such cities as Boston, New York, Charleston, Charlotte, Richmond, Jacksonville, Naples, Tampa, Dayton, Albany, Greenbay, Milwaukee, Denver, Atlanta and Washington, D.C. The Paramount Brass has performed with Boston Symphony organist James David Christie at Symphony Hall in Boston as part of the BSO "Salute to Symphony." In 1992, the Paramount Brass were prize winners of the New York Brass Conference Brass Quintet Competition. More recently, Daniel Pinkham chose the Paramount Brass and James David Christie to give the world premiere of his work entitled "Morning Music" for Brass and Organ. In 1995, the Paramount Brass toured Japan giving performances in Sapporo and at the Otaru Music Festival. All five members of the ensemble are members of The Conservatory's Brass Faculty:

Jon Paul Danté, *Trumpet*
Fritz Foss, *Horn*
Tony Gimenez, *Trumpet*
Daniel Harrison, *Trombone*
Andrew Miller, *Tuba*

The Boston Conservatory Dance Theater is a company comprised of professional teachers, graduates, qualified students and guest artists. All are trained in ballet, modern, jazz, tap, and ethnic techniques. Programs reflect the diversity of choreographic styles from the traditional past to the present. The company presents concerts, lecture demonstrations, and children's performances, and is available to educational societies, colleges and schools.

PERFORMING ORGANIZATIONS

Boston Conservatory Dance Theater
Boston Conservatory Theater Company
Symphony Orchestra
Wind Ensemble
Chamber Ensembles
Chorale
Festival Chorus

Students who demonstrate outstanding performance ability are invited to audition for solo appearances with the major performing organizations.

COMPUTER FACILITIES

The Boston Conservatory Computer Learning Center features the latest in computer technology. Programs include: Internet Access, E-mail, Online Library Catalog, MIDI Workstations, Music Notation, and Word Processing.

THE ALBERT ALPHIN MUSIC LIBRARY

The Albert Alphin Music Library, located on the second floor of the main administration building at 8 The Fenway, houses a specialized collection of books, scores, periodicals and audio-visual materials supportive of the curricula at The Conservatory. Particular strengths are in the areas of music performance, music history and literature, music education, opera, musical theater, world drama, dance history, dance notation, and choreography. Additionally, there is a representative core collection of college-level books in the liberal arts. Standards for collection development and operational procedures are followed as set by various professional organizations. To meet the needs of the faculty and students, the library increases its holdings substantially each year. The total collection is estimated at 40,000 volumes.

The complete works of major composers and a broad representation of minor and contemporary composers are represented through the 1,700 volumes of *urtext* editions of *Gesamtausgaben,* collections of study scores, performing editions, and sound recordings. Performing editions include: repertoire for orchestra; string

orchestra; chamber orchestra; concert band; chamber ensembles; stage band; chorus; and solo instruments, notably keyboard and guitar. An extensive collection of opera scores and libretti, including many rare editions, along with scores of *lieder* and art songs, form the vocal repertoire collection. Also housed are the compositions of Boston Conservatory faculty and composition majors, and copies of Boston Conservatory Master's in Music Education degree theses.

A noteworthy collection is the Jan Veen-Katrine Amory Hooper Memorial Collection containing many rare and foreign books on dance and art. Within the dance section, which contains books on dance history, biography, dance forms, and choreography, is a special collection on the subject of dance notation. Represented here is the chronological development of the Sutton Movement Shorthand. Created by guest faculty member, Valerie Sutton, it is an innovative system of movement notation for dance in use nationally with a broad range of applicability, such as working with the deaf. Visual aids include video tapes of faculty and student choreography and performances, and slides on dance and art history.

Listening facilities are housed in both the Main Library and the Music Education Resource Center, which also contains a specialized collection of print and non-print teacher training materials. Audio-visual equipment includes listening tables equipped for individual or group use with turntables, reel-to-reel, DAT, CDs and cassette tape decks, as well as three VCRs and monitors, and slide, film, and filmstrip projectors. In addition to phonograph recordings of musical repertoire from the earliest history to the present, there are audio and video tape archives of Conservatory performances by all three divisions and recordings of plays, speech dialects, operas, operettas, musical theater works, and the spoken arts.

The library's resources are supplemented by the wealth of academic and special libraries to be found in the Boston area, notably in those sixteen libraries comprising the Boston Area Music Libraries (BAML). Visitor letters for research purposes may be obtained, and materials may be borrowed through the OCLC inter-library loan system which also gives users access to libraries across the nation. The famous Boston Public Library with its history collections is easily available due to proximity. The Conservatory library's growth is regularly enhanced by benefactors whose contributions to a broad range of the library's many collection areas are deeply appreciated.

Reference service is available whenever the Library is open. Prior to examinations, hours are extended. A handbook explaining policies and procedures is available in the library. Materials circulate to Boston Conservatory students, faculty, staff, and alumni. Outside students may borrow only through the inter-library loan system. The library is open to the public for in-house use. In addition, students from schools of the Pro-Arts Consortium who are cross-registered into Conservatory classes have full borrowing privileges.

During the summer of 1997, the library's card catalog is being converted to a computer-automation system and on-line capabilities introduced.

STATEMENT OF AFFIRMATIVE ACTION

It is the policy of The Boston Conservatory to provide equal opportunities to all persons regardless of race, religion, national origin or sex. The aim of this policy is to assure that The Conservatory complies with all equal opportunity laws and meets the additional needs that derive from its role as a responsible institutional citizen with an educational mission that specifically includes intercultural understanding. This policy applies to all aspects of personnel practices at The Boston Conservatory.

STATEMENT OF ACCREDITATION

The Boston Conservatory is accredited by the National Association of Schools of Music, and the New England Association of Schools and Colleges, Inc., a non-governmental, nationally recognized organization whose affiliated institutions include elementary schools through collegiate institutions offering post-graduate instruction.

Accreditation of an institution by the New England Association indicates that it meets or exceeds criteria for the assessment of institutional quality periodically applied through a peer group review process. An accredited school or college is one which has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation.

Accreditation by the New England Association is not partial but applied to the institution as a whole. As such, it is not a guarantee of the quality of every course or program offered, or the competence of individual graduates. Rather, it provides reasonable assurance about the quality of opportunities available to students who attend the institution.

Inquiries regarding the status of an institution's accreditation by the New England Association should be directed to the administrative staff of the school or college. Individuals may also contact the Association:

New England Association of
Schools and Colleges
209 Burlington Road
Bedford, MA 01730-1433
(617) 271-0022

UNDERGRADUATE
Curricula

MUSIC DIVISION

Bachelor of Music Degree

Conservatory Diploma

THE Boston Conservatory offers a Bachelor of Music degree with majors in composition, music education and performance. An emphasis in accompanying or opera is offered to upper level piano and voice performance majors, respectively. Double majors combining Performance and Music Education are possible. *(See pages 20-21.)*

The Conservatory is committed to the belief that performance is fundamental to any career in the arts. Thus, performance is a central activity of all music majors as soloists, chamber music performers,

and members of major performing organizations. Integral to all of these majors is a fundamental training in the theoretical and historical aspects of music. The specific requirements for these degrees may be found in the following pages. Professional training in music is reinforced by a sound general education which provides the breadth of knowledge requisite to the earning of a Bachelor's degree. For students who wish to focus entirely on the artistic aspects of their education, The Boston Conservatory offers the Conservatory Diploma in Performance.

★

COMPOSITION & THEORY

JOHN CLEMENT ADAMS, *Coordinator*
LARRY BELL
DANA BRAYTON

The composition faculty endeavors to provide the undergraduate student with the basic tools of the craft of composition. A curriculum offering a thorough exploration of the theoretical subjects—harmony, counterpoint, and form—as well as private instruction in composition helps the student to become familiar with the techniques of various styles of the past and to discover his or her own mode of expression. Frequent composition concerts give the student the opportunity to hear his/her works performed in public.

The composition faculty also offers the necessary theoretical foundation for non-composition majors. Studies in harmony, ear training, and form help the performer and teacher develop a better understanding of the process of musical interpretation.

BACHELOR OF MUSIC IN COMPOSITION

FRESHMAN	34 CREDITS
Composition	4
Applied Concentrate	4
Piano Class	2
Harmony	4
Counterpoint	4
Ear Training	4
Music Manuscript	1
Liberal Arts Core 1&2	6
General Psychology	3
Major Musical Organization	2

SOPHOMORE	36 CREDITS
Composition	4
Applied Concentrate	4
Piano Class	2
Harmony	4
Counterpoint	4
Ear Training	4
Instrumentation	2
Introduction to Music History	4
Liberal Arts Core 3&4	6
Major Musical Organization	2

JUNIOR	36 CREDITS
Composition	8
Applied Concentrate	4
Harmony	4
Form & Analysis	4
Computer Music	2
Introduction to Music History	4
Conducting	2
Liberal Arts Core 5&6	6
Major Musical Organization	2

SENIOR	31 CREDITS
Composition	8
Applied Concentrate	4
Ear Training 5&6	4
Music Electives	4
Liberal Arts Electives	9
Major Musical Organization	2

GUITAR

WILLIAM BUONOCORE, *Coordinator*
OLAV CHRIS HENRIKSEN

The guitar training program at The Boston Conservatory provides the classical guitarist with an opportunity to acquire skills essential for his/her professional career with respect to performing and teaching.

Guitar majors give public recitals in their junior and senior years, as the culmination of weekly lessons with their applied instructors. Chamber music is an integral part of the program. Eight semesters of Guitar Chamber Music help ensure a comprehensive knowledge of the ensemble literature as well as a thorough understanding of research and interpretation techniques.

The guitar major carefully studies the art of teaching in the Guitar Pedagogy class. Guitar literature and research techniques classes provide a broader knowledge of the instrument and the music written for it. The Guitar Repertoire class is a weekly opportunity for the guitarist to improve his/her performing abilities.

Guitar students have frequent opportunities to play music of all historical periods through The Conservatory's Chamber Music Program.

BACHELOR OF MUSIC IN GUITAR PERFORMANCE

FRESHMAN	30 CREDITS
Guitar	8
Guitar Literature *	2
Chamber Music	2
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core 1&2	6
Major Musical Organization	2

SOPHOMORE	33 CREDITS
Guitar	8
Guitar Repertoire Class	1
Chamber Music	2
Piano Class	2
Ear Training	4
Harmony	4
Introduction to Music History	4
Liberal Arts Core 3&4	6
Major Musical Organization	2

JUNIOR	35 CREDITS
Guitar & Junior Recital	8
Guitar Repertoire Class	1
Pedagogy	2
Chamber Music	2
Counterpoint	4
Form & Analysis	4
Conducting	2
Introduction to Music History	4
Liberal Arts Core 5&6	6
Major Musical Organization	2

SENIOR	36 CREDITS
Guitar & Senior Recital	8
Chamber Music	2
Music Electives	4
Instrumentation	2
Composition	4
Research Techniques *	2
Psychology	3
Liberal Arts Electives	9
Major Musical Organization	2

* Offered in alternate years only.

CONSERVATORY DIPLOMA IN GUITAR PERFORMANCE

FRESHMAN	24 CREDITS
Guitar	8
Guitar Literature *	2
Piano Class	2
Ear Training	4
Harmony	4
Chamber Music	2
Major Musical Organization	2

SOPHOMORE	27 CREDITS
Guitar	8
Piano Class	2
Ear Training	4
Harmony	4
Guitar Repertoire Class	1
Introduction to Music History	4
Chamber Music	2
Major Musical Organization	2

JUNIOR	25 CREDITS
Guitar & Junior Recital	8
Guitar Repertoire Class	1
Counterpoint	4
Form & Analysis	4
Introduction to Music History	4
Chamber Music	2
Major Musical Organization	2

SENIOR	23 CREDITS
Guitar & Senior Recital	8
Guitar Repertoire Class	1
Pedagogy	2
Composition	4
Instrumentation	2
Conducting	2
Research Techniques *	2
Chamber Music	2

MUSIC EDUCATION

Edna Geary, *Coordinator*
Amy Budka
Dennis Caron
Thomas Ferrante
Jane Gaughan
Matthew Gordy
Beth Graham
Sandra Nicolucci
Walter Pavasaris
Henry Platt
Martha Rogers
Pamela Yanco

The Boston Conservatory recognizes its responsibility to student and community alike, and to the pursuit of excellence in its preparation of musician-teachers for the future. Only through comprehensive training will the beginning educator be able to meet the needs of contemporary schools. A visiting team from the Massachusetts Department of Education recommended that the Music Education Program at The Boston Conservatory "be viewed as a standard for how Music Education should be conducted in the Commonwealth."

Music education majors are given the unique opportunity to spend eight full semesters in direct contact with learners in Greater Boston schools. Through field internship and senior student teaching, each student gains experience in instrumental, vocal, general music, and special education classes at the elementary, middle, and high school levels.

An intensive series of core courses coupled with a comprehensive program of instrumental and choral methods courses allows the student to develop the diversity so essential to becoming a successful teacher in today's schools.

BACHELOR OF MUSIC IN MUSIC EDUCATION

FRESHMAN	36 CREDITS
Music Education Core 1&2	2
Applied Concentrate	4
Piano Class (or Accompanying, if piano concentrate)	2
Harmony	4
Ear Training	4
Voice Class (or Diction, if voice concentrate)	1
Liberal Arts Core 1&2	6
General Psychology	3
Educational Psychology	3
Woodwind or Brass Techniques, Methods & Materials *	2
String Techniques, Methods & Materials	2
Major Musical Organization	2
Percussion Techniques, Methods & Materials	1

SOPHOMORE	36 CREDITS
Music Education Core 3&4	2
Applied Concentrate	4
Piano Class (or Accompanying, if piano concentrate)	2
Harmony	4
Ear Training	4
Introduction to Music History	4
Woodwind or Brass Techniques, Methods & Materials *	2
Liberal Arts Core 3&4	6
Liberal Arts Electives	6
Major Musical Organization	2

JUNIOR	36 CREDITS
Music Education Core 5&6	6
Applied Concentrate	4
Form & Analysis	4
Introduction to Music History	4
Instrumental & Vocal Arranging	4
Conducting	2
Choral Techniques, Methods & Materials 1&2	2
Instrumental Techniques, Methods & Materials 1&2	2
Liberal Arts Core 5&6	6
Major Musical Organization	2

SENIOR	30 CREDITS
Music Education Core 7&8	2
Applied Concentrate & Recital	4
Philosophy of Education	2
Curriculum Development	2
Instrumental & Vocal Conducting Workshop	3
Guitar Class	1
Eurhythmics	1
Student Teaching Practicum	9
Liberal Arts Elective	3
Major Musical Organization	2
World Music	1

* Offered in alternate years only.

PIANO & ORGAN

Jung-Ja Kim, *Coordinator; Piano*
Jonathan Bass, *Piano*
James David Christie, *Organ, Harpsichord*
John Finney, *Organ*
Irwin Gelber, *Piano*
Michael Lewin, *Piano*
Harriet Lundberg, *Piano*
Janice Weber, *Piano*

The piano faculty stress the complete preparation of students in all aspects of their pianistic careers. Intensive individual study directed to building solid technical competence and broad musical knowledge is the focus of the student-teacher relationship and culminates in the junior and senior recitals. In addition, students are urged to perform on a regular basis in master classes and piano performance classes.

The organ faculty also stress excellence in performance and the exposure to a wide variety of repertoire and styles. Church music courses are offered to help provide students with a broader knowledge of the art.

BACHELOR OF MUSIC IN PIANO PERFORMANCE

FRESHMAN	33 CREDITS
Piano	8
Ear Training	4
Harmony	4
Keyboard Sightreading	2
Keyboard Harmony	2
Piano Literature and Performance	2
Liberal Arts Core 1&2	6
Psychology	3
Major Musical Organization	2

SOPHOMORE	32 CREDITS
Piano	8
Ear Training	4
Harmony	4
Accompanying	2
Piano Literature and Performance	2
Introduction to Music History	4
Liberal Arts Core 3&4	6
Major Musical Organization	2

JUNIOR	34 CREDITS
Piano & Junior Recital	8
Chamber Music	2
Form & Analysis	4
Counterpoint	4
Conducting	2
Piano Literature and Performance	2
Introduction to Music History	4
Liberal Arts Core 5&6	6
Major Musical Organization	2

SENIOR	35 CREDITS
Piano & Senior Recital	8
Chamber Music	2
Piano Literature and Performance	2
Pedagogy	2
Composition	4
Instrumentation	2
Music Electives	4
Liberal Arts Electives	9
Major Musical Organization	2

BACHELOR OF MUSIC IN PIANO PERFORMANCE WITH AN EMPHASIS IN ACCOMPANYING

At the end of the sophomore year, the undergraduate piano major may apply for admission to the course of study leading to the degree Bachelor of Music in Piano Performance with an Emphasis in Accompanying. Criteria for admission include the following:

1. A grade of B or better for the Sophomore Accompanying 1 and 2 class.
2. Review of Freshman grades in Keyboard Harmony, and Keyboard Sightreading, suggested grade of B or above.
3. Strong sightreading, keyboard harmony skills.

JUNIOR	36 CREDITS
Piano	8
Language Elective	6
Liberal Arts Core 5&6	6
Introduction to Music History	4
Form and Analysis	4
Accompanying Seminar	6
Dance Accompanying Class	2

SENIOR	31 CREDITS
Piano	8
Diction (M525A/B)	4
Accompanying Seminar	4
Recital/Vocal	1
Recital/Instrumental	1
Music Theater Accompanying	2
Chamber Music	2
Conducting	2
Music Electives	4
Liberal Arts Electives	3

CONSERVATORY DIPLOMA IN PIANO PERFORMANCE

FRESHMAN	24 CREDITS
Piano	8
Ear Training	4
Harmony	4
Keyboard Harmony	2
Piano Literature and Performance	2
Keyboard Sightreading	2
Major Musical Organization	2

SOPHOMORE	30 CREDITS
Piano	8
Ear Training	4
Harmony	4
Counterpoint	4
Introduction to Music History	4
Piano Literature and Performance	2
Accompanying	2
Major Musical Organization	2

JUNIOR	28 CREDITS
Piano & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Introduction to Music History	4
Conducting	2
Piano Literature and Performance	2
Chamber Music	2
Major Musical Organization	2

SENIOR	22 CREDITS
Piano & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Piano Literature and Performance	2
Chamber Music	2
Major Musical Organization	2

CONSERVATORY DIPLOMA IN PIANO WITH AN EMPHASIS IN ACCOMPANYING

At the end of the sophomore year, the undergraduate piano major may apply for admission to the course of study leading to the Conservatory Diploma in Piano Performance with an Emphasis in Accompanying. Criteria for admission include the following:

1. A grade of B or better for the Sophomore Accompanying 1 and 2 class.
2. Review of Freshman grades in Keyboard Harmony, and Keyboard Sightreading, suggested grade of B or above.
3. Strong sightreading, keyboard harmony skills.

JUNIOR	26 CREDITS
Piano	8
Introduction to Music History	4
Conducting	2
Form and Analysis	4
Accompanying Seminar	6
Dance Accompanying Class	2

SENIOR	26 CREDITS
Piano	8
Diction	4
Accompanying Seminar	4
Recital/Vocal	1
Recital/Instrumental	1
Music Theater Accompanying	2
Chamber Music	2
Music Electives	4

BACHELOR OF MUSIC IN ORGAN PERFORMANCE

FRESHMAN	33 CREDITS
Organ	8
Piano or Harpsichord	2
Ear Training	4
Harmony	4
Voice Class	1
Liberal Arts Core 1&2	6
German	6
Major Musical Organization	2

SOPHOMORE	34 CREDITS
Organ	8
Ear Training	4
Harmony	4
Introduction to Music History	4
Organ History and Literature	4
Conducting	2
Liberal Arts Core 3&4	6
Major Musical Organization	2

JUNIOR	36 CREDITS
Organ & Junior Recital	8
Conducting	2
Counterpoint	4
Form & Analysis	4
Church Music and Service Playing	6
Introduction to Music History	4
Liberal Arts Core 5&6	6
Major Musical Organization	2

SENIOR	26 CREDITS
Organ & Senior Recital	8
Composition	4
Keyboard Harmony	2
Choral Techniques, Methods & Materials 1&2	2
Psychology	3
Liberal Arts Electives	3
Pedagogy	2

CONSERVATORY DIPLOMA IN ORGAN PERFORMANCE

FRESHMAN	21 CREDITS
Organ	8
Piano or Harpsichord	2
Ear Training	4
Harmony	4
Voice Class	1
Major Musical Organization	2

SOPHOMORE	28 CREDITS
Organ	8
Ear Training	4
Harmony	4
Introduction to Music History	4
Organ History and Literature	4
Conducting	2
Major Musical Organization	2

JUNIOR	28 CREDITS
Organ & Junior Recital	8
Conducting	2
Counterpoint	4
Form & Analysis	4
Church Music 1&2	4
Introduction to Music History	4
Major Musical Organization	2

SENIOR	20 CREDITS
Organ & Senior Recital	8
Composition	4
Keyboard Harmony	2
Service Playing	2
Pedagogy	2

STRINGS & HARP

ANDREW MARK, *Coordinator; Violoncello*
BONNIE BEWICK, *Violin*
ROBERT CAPLIN, *Contrabass*
LYNN CHANG, *Violin*
TATIANA DIMITRIADES, *Violin*
RONALD FELDMAN, *Conductor, Symphony Orchestra; Violoncello*
EDWARD GAZOULEAS, *Viola*
ZINAIDA GILELS, *Violin*
DAVID KIM, *Violin*
PATRICIA MCCARTY, *Viola*
JONATHAN MILLER, *Violoncello*
CYNTHIA PRICE-GLYNN, *Harp*
RHONDA RIDER, *Violoncello*
VICTOR ROMANUL, *Violin*
DENNIS ROY, *Contrabass*
TAMARA SMIRNOVA-SAJFAR, *Violin*
OWEN YOUNG, *Violoncello*

The string faculty strive to develop the technical proficiency and the musical maturity of their students through an intensive studio experience. Special emphasis is placed on orchestral training and chamber music coaching. In addition, students enjoy an association with master teachers and guest artists in master-classes, performance classes, and in the preparation of chamber concerts which are scheduled throughout the year.

The faculty of nationally known performers includes members of the Boston Symphony Orchestra. Together, the string faculty bring to their students many years of performing and teaching experience and are devoted to the development of young string players.

The curricular structure and requirements are designed to allow students a minimum of four hours practice time daily.

The Scholarship Quartet has been established to assist four outstanding musicians in realizing their professional potential through specialized instruction and coaching. Other chamber music groups coach weekly and perform in regularly scheduled chamber music concerts. The many performing organizations and the proximity of the Dance and Theater Divisions provide interested students with other performing opportunities.

Instruction in harp is available both as a major field of study, and as a supplement to those majoring in other areas. Emphasis is placed on solo and ensemble playing.

BACHELOR OF MUSIC IN STRING OR HARP PERFORMANCE

FRESHMAN	26 CREDITS
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core 1&2	6
Major Musical Organization	2

SOPHOMORE	32 CREDITS
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Conducting	2
Introduction to Music History	4
Liberal Arts Core 3&4	6
Major Musical Organization	2

JUNIOR	36 CREDITS
Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Introduction to Music History	4
Chamber Music	2
Psychology	3
Liberal Arts Core 5&6	6
Liberal Arts Elective	3
Major Musical Organization	2

SENIOR	30 CREDITS
Major Instrument & Senior Recital	8
Pedagogy	2
Music Electives	4
Instrumentation	2
Composition	4
Chamber Music	2
Liberal Arts Electives	6
Major Musical Organization	2

CONSERVATORY DIPLOMA IN STRING OR HARP PERFORMANCE

FRESHMAN	20 CREDITS
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Major Musical Organization	2

SOPHOMORE	30 CREDITS
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Counterpoint	4
Conducting	2
Introduction to Music History	4
Major Musical Organization	2

JUNIOR	24 CREDITS
Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Introduction to Music History	4
Chamber Music	2
Major Musical Organization	2

SENIOR	20 CREDITS
Major Instrument & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Chamber Music	2
Major Musical Organization	2

★ VOICE

Mary Saunders, *Coordinator*
Walter Boyce
William Cotten
Kathryn Fields
Sheila Fiumarello
Sara Goldstein
Robert Honeysucker
Victor Jannett
Lillian Lee
Barbara McClosky
Elisabeth Phinney
Monique Phinney
Ruth Romberg
Craig Wich

OPERA

Cecelia Schieve, *Coordinator*
Patricia Weinmann, *Associate Coordinator*
Jeffrey Stevens, *Aria Class, Opera Repertoire*
Michael Strauss, *Opera Music Director*
Nat Warren-White, *Acting for Singers*
Jessica Sayre, *Movement for Singers*

The voice program at The Conservatory is designed to assist the young singer in achieving technical proficiency and building a foundation which will lead to a true mastery of the art of good singing. Every aspect of the vocal art is developed, including solo and choral techniques. A significant portion of the course structure is devoted to the study of languages and their pronunciation on the stage.

Performance is considered of principal importance to all students, both majors and concentrates, and performance skills are developed through solo and ensemble performing in recital, in opera, and with instrumental groups. Formal junior and senior recitals are presented by all voice majors; senior recitals are presented by voice concentrates. Students are expected to perform appropriate literature from all periods and genres, including the German *lied,* the French *melodie,* and contemporary art song.

There are outstanding opportunities for the singer who demonstrates potential and artistic dedication to make significant strides toward a successful career in singing.

BACHELOR OF MUSIC IN VOICE PERFORMANCE

FRESHMAN	33 CREDITS
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core 1&2	6
Italian	6
Diction 1 (2nd Semester)	1
Major Musical Organization	2

SOPHOMORE	35 CREDITS
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core 3&4	6
German	6
Diction 2 (2nd Semester)	1
Vocal Chamber Music	2
Major Musical Organization	2

JUNIOR	33 CREDITS
Voice & Junior Recital	8
Conducting	2
Introduction to Music History	4
Vocal Performance Class	2
Liberal Arts Core 5&6	6
French	6
Diction 3 (2nd Semester)	1
Vocal Chamber Music	2
Major Musical Organization	2

SENIOR	30/32 CREDITS
Voice & Senior Recital	8
Vocal Coaching	2
Introduction to Music History	4
Pedagogy	2
Vocal Literature	4
Vocal Performance Class	2
Free Electives	4/6
Vocal Chamber Music	2
Major Musical Organization	2

BACHELOR OF MUSIC IN VOICE PERFORMANCE WITH AN EMPHASIS IN OPERA

At the end of the sophomore year, the undergraduate voice major may apply for admission to the course of study leading to the degree Bachelor of Music in Voice Performance with an Emphasis in Opera. Those admitted will study the following curriculum:

JUNIOR	35 CREDITS
Voice	8
Introduction to Music History	4
Liberal Arts 5&6	6
French	6
Diction 3 (2nd Semester)	1
Performance Studio	2
Movement for Singers	2
Acting for Singers	2
Major Ensemble	2
Introduction to Opera Repertoire	2

SENIOR	34/36 CREDITS
Voice & Senior Recital	8
Vocal Coaching	2
Introduction to Music History	4
Pedagogy	2
Conducting	2
Opera Studio	4
Movement for Singers	2
Aria Class	2
Opera Make-up	1
Characterization and Audition Techniques	1
Free Electives	4/6
Major Ensemble	2

CONSERVATORY DIPLOMA IN VOICE PERFORMANCE

FRESHMAN	27 CREDITS
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
Italian	6
Diction 1 (2nd Semester)	1
Major Musical Organization	2

SOPHOMORE	29 CREDITS
Voice	8
Piano Class	2
Ear Training	4
Harmony	4
German	6
Diction 2 (2nd Semester)	1
Vocal Chamber Music	2
Major Musical Organization	2

JUNIOR	27 CREDITS
Voice & Junior Recital	8
Conducting	2
French	6
Diction 3 (2nd Semester)	1
Vocal Performance Class	2
Introduction to Music History	4
Vocal Chamber Music	2
Major Musical Organization	2

SENIOR	26 CREDITS
Voice & Senior Recital	8
Vocal Coaching	2
Vocal Literature	4
Vocal Performance Class	2
Pedagogy	2
Introduction to Music History	4
Vocal Chamber Music	2
Major Musical Organization	2

CONSERVATORY DIPLOMA IN VOICE PERFORMANCE WITH AN EMPHASIS IN OPERA

At the end of the sophomore year, the undergraduate voice major may apply for admission to the course of study leading to the Conservatory Diploma in Voice Performance with an Emphasis in Opera. Those admitted will study the following curriculum:

JUNIOR	29 CREDITS
Voice	8
Introduction to Music History	4
French	6
Diction 3 (2nd Semester)	1
Performance Studio	2
Movement for Singers	2
Acting for Singers	2
Major Ensemble	2
Introduction to Opera Repertoire	2

SENIOR	30 CREDITS
Voice & Senior Recital	8
Vocal Coaching	2
Introduction to Music History	4
Pedagogy	2
Conducting	2
Opera Studio	4
Movement for Singers	2
Aria Class	2
Opera Make-up	1
Characterization and Audition Techniques	1
Major Ensemble	2

★

WOODWINDS, BRASS, & PERCUSSION

Laura Ahlbeck, *Oboe*
Donald Bravo, *Bassoon*
Peter Cokkinias, *Clarinet*
Jon Paul Danté, *Trumpet*
William B. Dederer, *Trumpet*
Stuart Dunkel, *Oboe*
Doriot A. Dwyer, *Flute*
Steven Emery, *Trumpet*
Fritz Foss, *Horn*
Marianne Gedigian, *Flute*
C. Anthony Gimenez, *Trumpet*
William Grass, *Flute*

Ian Greitzer, *Clarinet*
Daniel Harrison, *Trombone*
Kyoko Hida, *Oboe*
Thomas Haunton, *Horn*
R. Whitacre Hill, *Horn*
Patrick Hollenbeck, *Percussion*
Lawrence D. Isaacson, *Trombone*
Andrew Miller, *Tuba*
Robert Pettipaw, *Trumpet*
Elinor Preble, *Flute*
Kenneth Radnofsky, *Saxophone*
Wayne Rapier, *Oboe*
Chester Roberts, *Tuba, Euphonium*
Julie Vaverka, *Clarinet*
Keisuke Wakao, *Oboe*
Ruth Wright, *Flute*
Nancy Zeltsman, *Marimba*

The program of study for woodwind, brass, and percussion players is designed to allow the development of the student's technical and musical skills in orchestral, wind ensemble, and chamber music literature, as well as in the solo repertoire.

Programs of study include not only private instruction in the principal instrument, but also keyboard training, theory, music history and literature, composition, conducting, and a wide variety of liberal arts courses. There is an emphasis on the concept of intelligent performance along with the cultivation of a spirit of the ensemble.

Scholarship Quintets have been established to assist outstanding musicians in realizing their professional potential through specialized instruction and coaching. Other chamber music groups coach weekly and perform in regularly scheduled chamber music concerts. The many performing organizations and the proximity of the Dance and Theater Divisions provide interested students with other performing opportunities.

All students must perform junior and senior recitals which demonstrate a high degree of artistry, and outstanding performers may audition for solo appearances with major performing organizations.

BACHELOR OF MUSIC IN WOODWIND, BRASS, OR PERCUSSION PERFORMANCE

FRESHMAN	26 CREDITS
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Liberal Arts Core 1&2	6
Major Musical Organization	2

SOPHOMORE	32 CREDITS
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Conducting	2
Introduction to Music History	4
Liberal Arts Core 3&4	6
Major Musical Organization	2

JUNIOR	36 CREDITS
Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Introduction to Music History	4
Chamber Music	2
Psychology	3
Liberal Arts Core 5&6	6
Liberal Arts Elective	3
Major Musical Organization	2

SENIOR	30 CREDITS
Major Instrument & Senior Recital	8
Pedagogy	2
Music Electives	4
Instrumentation	2
Composition	4
Chamber Music	2
Liberal Arts Electives	6
Major Musical Organization	2

CONSERVATORY DIPLOMA IN WOODWIND, BRASS, OR PERCUSSION PERFORMANCE

FRESHMAN	20 CREDITS
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Major Musical Organization	2

SOPHOMORE	30 CREDITS
Major Instrument	8
Piano Class	2
Ear Training	4
Harmony	4
Conducting	2
Counterpoint	4
Introduction to Music History	4
Major Musical Organization	2

JUNIOR	24 CREDITS
Major Instrument & Junior Recital	8
Counterpoint	4
Form & Analysis	4
Introduction to Music History	4
Chamber Music	2
Major Musical Organization	2

SENIOR	20 CREDITS
Major Instrument & Senior Recital	8
Pedagogy	2
Composition	4
Instrumentation	2
Chamber Music	2
Major Musical Organization	2

DOUBLE MAJORS: PERFORMANCE/ MUSIC EDUCATION

The courses of study for both Performance and Music Education majors pursuing Bachelor of Music degrees are professional in concept and require eight semesters of full-time study or the equivalent. Those who wish to earn both degrees must recognize the necessity for additional semesters of study. The following curricular outlines for the Double Major in Performance/Music Education are designed to achieve that end in the minimum number of semesters and without summer study. Semester class loads are heavy. Students have the option to lighten their class loads by earning credits through summer study or by extending the number of semesters invested in the pursuit of the Double Major degree. Information on the Master of Music degree with a double major is found on page 33.

BACHELOR OF MUSIC IN PERFORMANCE/MUSIC EDUCATION (Strings, Woodwinds, Brass, Percussion)

YEAR 1	36 CREDITS
Music Education Core 1&2	2
Applied Instrument	8
Piano Class 1&2	2
Ear Training 1&2	4
Harmony 1&2	4
Liberal Arts Core 1&2	6
General Psychology	2
Educational Psychology	2
Woodwind or Brass Techniques, Methods & Materials *	2
Percussion Techniques, Methods & Materials	1
Voice Class	1
Major Musical Organization	2

YEAR 2	35 CREDITS
Music Education Core 3&4	2
Applied Instrument	8
Piano Class 3&4	2
Harmony 3&4	4
Ear Training 3&4	4
Brass or Woodwind Techniques, Methods & Materials *	2
String Techniques, Methods & Materials	2
World Music	1
Liberal Arts Core 3&4	6
Guitar Class	1
Eurhythmics	1
Major Musical Organization	2

YEAR 3	36 CREDITS
Applied Instrument & Junior Recital	8
Introduction to Music History	4
Form & Analysis	4
Instrumental & Vocal Arranging	4
Conducting †	2
Choral Techniques, Methods & Materials 1&2	2
Instrumental Techniques, Methods & Materials 1&2	2
Liberal Arts Core 5&6	6
Chamber Music	2
Major Musical Organization	2

YEAR 4	34 CREDITS
Applied Instrument & Senior Recital	8
Music Education Core 5&6	6
Introduction to Music History	4
Counterpoint	4
Pedagogy †	2
Philosophy of Education	2
Composition	4
Chamber Music	2
Major Musical Organization	2

YEAR 5	31 CREDITS
Applied Lesson (Major or Secondary Instrument)	4
Music Education Core 7&8	2
Instrumental & Vocal Conducting Workshop	3
Student Teaching Practicum	9
Curriculum Development	2
Liberal Arts Electives	9
Major Musical Organization	2

BACHELOR OF MUSIC IN PIANO PERFORMANCE/ MUSIC EDUCATION

YEAR 1	36 CREDITS
Music Education Core 1&2	2
Applied Piano	8
Harmony 1&2	4
Ear Training 1&2	4
Liberal Arts Core 1&2	6
General Psychology	2
Educational Psychology	2
Woodwind or Brass Techniques, Methods & Materials *	2
Percussion Techniques, Methods & Materials	1
Voice Class	1
Keyboard Sight Reading	2
Major Musical Organization	2

YEAR 2	36 CREDITS
Music Education Core 3&4	2
Applied Piano	8
Harmony 3&4	4
Ear Training 3&4	4
Brass or Woodwind Techniques, Methods & Materials *	2
String Techniques, Methods & Materials	2
World Music (Fall)	1
Guitar Class	1
Eurhythmics	1
Piano Literature (Spring)	1
Keyboard Harmony	2
Liberal Arts Core 3&4	6
Major Musical Organization	2

YEAR 3	36 CREDITS
Applied Piano and Junior Recital	8
Introduction to Music History	4
Form and Analysis	4
Instrumental & Vocal Arranging	4
Conducting †	2
Choral Techniques, Methods & Materials 1&2	2
Instrumental Techniques, Methods & Materials 1&2	2
Liberal Arts Core 5&6	6
Chamber Music	2
Major Musical Organization	2

* Offered alternate years.

† Elect Pedagogy when offered; Conducting the alternate year.

YEAR 4	35 CREDITS
Applied Piano & Senior Recital	8
Music Education Core 5&6	6
Introduction to Music History	4
Counterpoint	4
Accompanying	2
Pedagogy †	2
Composition	4
Philosophy of Education (Fall)	2
Chamber Music (Spring)	1
Major Musical Organization	2

YEAR 5	33 CREDITS
Applied Lesson (Piano or Secondary Instrument)	4
Piano Literature (Fall)	1
Music Education Core 7&8	2
Instrumental & Vocal Conducting Workshop	3
Chamber Music (Spring)	1
Student Teaching Practicum	9
Liberal Arts Electives	9
Curriculum Development (Fall)	2
Major Musical Organization	2

BACHELOR OF MUSIC IN VOICE PERFORMANCE/ MUSIC EDUCATION

YEAR 1	36 CREDITS
Applied Voice	8
Percussion Techniques, Methods & Materials (Fall)	1
Harmony 1&2	4
Ear Training 1&2	4
Liberal Arts Core 1&2	6
General Psychology	2
Educational Psychology	2
Italian 1&2	6
Diction 1 (Spring)	1
Major Musical Organization	2

YEAR 2	36 CREDITS
Applied Voice	8
Music Education Core 1&2	2
Piano Class 1&2	2
World Music (Fall)	1
Harmony 3&4	4
Ear Training 3&4	4
Liberal Arts Core 3&4	6
French or German 1&2	6
Diction 2 (Spring)	1
Major Musical Organization	2

YEAR 3	36 CREDITS
Applied Voice & Junior Recital	8
Music Education Core 3&4	2
Piano Class 3&4	2
Brass or Woodwind Techniques, Methods & Materials *	2
String Techniques, Methods & Materials	2
Guitar Class (Fall)	1
Form & Analysis	4
German or French	6
Diction 3 (Spring)	1
Vocal Chamber Music	2
Vocal Literature	4
Major Musical Organization	2

YEAR 4	35 CREDITS
Applied Voice & Senior Recital	8
Vocal Coaching	2
Vocal Performance Class	2
Pedagogy	2
Vocal Chamber Music	2
Conducting	2
Eurhythmics	1
Philosophy of Education	2
Music Education Core 5&6	6
Introduction to Music History	4
Woodwind or Brass Techniques, Methods & Materials *	2
Major Musical Organization	2

YEAR 5	33 CREDITS
Applied Lesson (Voice or Secondary Instrument)	4
Vocal Performance Class	2
Vocal Chamber Music	2
Music Education Core 7&8	2
Instrumental & Vocal Conducting Workshop	3
Liberal Arts Core 5&6	6
Choral Techniques, Methods & Materials 1&2	2
Instrumental Techniques, Methods & Materials 1&2	2
Instrumental and Vocal Arranging	4
Introduction to Music History	4
Major Musical Organization	2

FINAL SEMESTER	11 CREDITS
Student Teaching Practicum	9
Curriculum Development	2

DANCE DIVISION

Bachelor of Fine Arts Degree in Dance
Conservatory Diploma in Dance

THE dance curriculum offers an integrated program of ballet, modern, jazz, tap and ethnic dance techniques as well as courses in choreography, pedagogy, acting, music and other related subjects. The program is performance oriented and is designed to offer a strong, broad, versatile experience in dance. However, emphasis in the Dance Division is on ballet and modern dance. In addition to working daily with the outstanding dance faculty, guest teachers and other dance professionals are frequently invited to The Conservatory to give masterclasses, lectures and workshops.

Students have many opportunities to perform through The Boston Conservatory Dance Theater, the Theater Division's productions of Musicals, lecture-demonstrations, community programs, choreographic workshops, etc. Collaboration with the Music Division enables students to perform with the Conservatory Orchestra and with other music ensembles.

Students are expected to have a minimum of 143 credits to earn the Bachelor of Fine Arts Degree or 113 credits to earn the Conservatory Diploma. However, if students have successfully completed the terminal courses in all subject areas and, due to advanced placement, have not earned these totals, as many as 10 credits may be waived upon the recommendation of the Dance Division Chairperson and the approval of the Dean. All advance placements must be with the approval of the Dance Division Chair.

YASUKO TOKUNAGA, *Division Chairperson, Ballet, Modern*
RUTH SANDHOLM AMBROSE, *Artistic Director Emeritus, Ballet Pedagogy, Choreography*
OMAYRA AMAYA, *Flamenco*
DIANE ARVANITES-NOYA, *Modern*
ERIKA BATDORF, *Choreography*
INGRID G. BRAINARD, *Music Literature*
MICHELLE CHASSE, *Musical Theater Jazz*
RICHARD COLTON, *Modern, Repertoire*
IRIS FANGER, *Dance History*
CAROL EFRON-FLIER, *Musical Theater Tap*
LESLIE SHAFER KOVAL, *Modern*
SAMUEL KURKJIAN, *Ballet, Men's Class, Ballet Repertoire*

LILLIAN LEE, *Voice*
PAMELA LINDSAY, *Ballet*
CLAIRE MALLARDI, *Choreography*
DIERDRE MYLES, *Labanotation*
TOMMY NEBLETT, *Modern*
CAROLE ANN PASTORE, *Musical Theater Ballet*
DENISE PONS, *Ballet, Pointe and Variations*
WHITNEY POWERS, *Kinesiology and Anatomy*
SUE RONSON, *Tap, Choreography in Musical Theater*
ANAMARIE SARAZIN, *Ballet, Pointe and Variations*
JESSICA SAYRE, *Modern, Movement for Singers*
JENNIFER SCANLON, *Modern, Modern Repertoire, Alexander, Modern Pedagogy*
MARCIA B. SIEGEL, *Research in Writing*
DONNA SILVA, *Ballet*
RUTH SOLOMON, *Injury Prevention*
LOUIS STEWART, *Music for Dancers, Music Literature, Music and Choreography*
ANDREA TAYLOR-BLENIS, *Musical Theater Jazz*
JULIE INCE THOMPSON, *Modern, Proprioceptive Movement Technique*
EMIKO TOKUNAGA, *Modern*
JIM VIERA, *Jazz*
ANTHONY WILLIAMS, *Musical Theater Ballet*
MARY WOLFF, *Choreography, Senior Seminar, Graduate World Dance, Research and Bibliography in Dance,*
KAYLA KAZAHN ZALK, *Laban Movement Analysis, Laban Dance Ed; Proprioceptive Movement Technique*

B.F.A. PROGRAM FOR PROFESSIONAL DANCERS

Many dancers who join professional companies following high school and without collegiate training later realize that holding a B.F.A. degree would help them in transitioning from a performance career to another professional activity within the arts. For such individuals, The Conservatory offers a unique program leading to the B.F.A. Degree in Dance. Flexible scheduling and liberal use of The Conservatory's transfer and life experience learning policies *(see page 73, "Transfer and Other Credits")* are prominent features of this program for dancers currently or recently in a professional company. Additional information and answers to specific questions regarding this program are available from the Dance Division Chair.

BACHELOR OF FINE ARTS IN DANCE

FRESHMAN	36 CREDITS
Ballet Technique	5
Modern Technique	5
Laban Movement Analysis 1&2	3
Choreography 1&2	2
Music for Dancers	3
Dance Production 1&2	2
Styles	4
Voice Class 1&2 (M195A/B)	2
Kinesiology/Anatomy	3
Repertoire & Rehearsal	1
Liberal Arts Core 1&2	6

SOPHOMORE	36 CREDITS
Ballet Technique	5
Modern Technique	5
Laban Movement Analysis	3
Dance Elective (Choice of 1)	3
Modern Pedagogy	
Ballet Pedagogy	
Choreography 3&4	3
Music Literature for Dancers	3
History of Dance	3
Styles	4
Repertoire & Rehearsal	1
Liberal Arts Core 3&4	6

JUNIOR	36 CREDITS
Ballet Technique	5
Modern Technique	5
Acting	3
Dance Elective (Choice of 1)	3
Modern Pedagogy	
Ballet Pedagogy	
Laban Dance Education	
Choreography	
Choreography in Musical Theater	
Music Literature for Dancers	3
Styles	4
Repertoire & Rehearsal	1
Liberal Arts Core 5&6	6
Psychology	6

SENIOR	35 CREDITS
Ballet Technique	5
Modern Technique	5
Styles	4
Dance Elective (Choice of 1)	3
Ballet Pedagogy	
Modern Pedagogy	
Laban Dance Education	
Choreography	
Choreography in Musical Theater	
Labanotation 1&2	3
Repertoire & Rehearsal	1
Acting	3
Senior Project	2
Music and Choreography	3
Liberal Arts Elective	6

CONSERVATORY DIPLOMA IN DANCE

FRESHMAN	29 CREDITS
Ballet Technique	5
Modern Technique	5
Laban Movement Analysis 1&2	3
Choreography 1&2	2
Music for Dancers	3
Dance Production 1&2	2
Styles	4
Voice Class 1&2	2
Kinesiology/Anatomy	3

SOPHOMORE	30 CREDITS
Ballet Technique	5
Modern Technique	5
Laban Movement Analysis	3
Dance Elective (Choice of 1)	3
Modern Pedagogy	
Ballet Pedagogy	
Choreography 3&4	3
Music Literature for Dancers	3
History of Dance	3
Styles	4
Repertoire & Rehearsal	1

JUNIOR	24 CREDITS
Ballet Technique	5
Modern Technique	5
Acting	3
Dance Elective (Choice of 1)	3
Modern Pedagogy	
Ballet Pedagogy	
Laban Dance Education	
Choreography	
Choreography in Musical Theater	
Music Literature	3
Styles	4
Repertoire & Rehearsal	1

SENIOR	29 CREDITS
Ballet Technique	5
Modern Technique	5
Styles	4
Dance Elective (Choice of 1)	3
Ballet Pedagogy	
Modern Pedagogy	
Laban Dance Education	
Choreography	
Choreography in Musical Theater	
Labanotation 1&2	3
Repertoire & Rehearsal	1
Acting	3
Senior Project	2
Music and Choreography	3

THEATER DIVISION

Bachelor of Fine Arts Degree in Musical Theater
Conservatory Diploma in Musical Theater

NEIL DONOHOE, *Division Chairperson, Musical Theater*
MICHAEL ALLOSSO, *Directing*
JANE BALDWIN, *Modern and Contemporary Drama; Introduction to Professional Theater*
ERIKA BATDORF, *Acting, Movement*
ROBERT BOUFFIER, *Acting*
JENNIFER BURKE, *Speech, Acting*
FRAN CHARNAS, *Musical Theater*
DAPHNA FIELDS, *Acting*
GINA FIORE, *Musical Theater*
ROBERT INGARI, *Musical Theater, Piano*
STEVE MCCONNELL, *Acting, Directing, Shakespeare*
CATHY RAND, *Musical Theater, Music Theory*
TROY SIEGFREID, *Make Up*
ANNIE THOMPSON, *Speech*
PHOEBE WRAY, *Acting, Theater History, Cultural Perspectives*

THE musical theater curriculum is designed to provide comprehensive training for the actor-singer-dancer. Acting, speech, voice and dance form the basis of the program and musical theater courses are specifically designed to synthesize these four disciplines. The Theater Division has developed an innovative, movement-generated acting sequence that addresses the unique problems of the physical singer-actor.

Integral to the course work is a schedule of major productions and workshops which aim at providing immediate and continuous performance experience to test and stretch the developing performer.

Academic requirements further enhance the program by creating a context for understanding the theater's contributions to cultural life.

Supervised experiences in directing and technical production complete the program, allowing the student personal contact with the total theater experience.

Students are expected to have a minimum of 138 credits to earn the Bachelor of Fine Arts Degree or 108 credits to earn the Conservatory Diploma. However, if students have successfully completed the terminal courses in all subject areas and, due to advanced placement, have not earned these totals, as many as 10 credits may be waived upon the recommendation of the Theater Division Chairperson and the approval of the Dean of the college.

BACHELOR OF FINE ARTS IN MUSICAL THEATER

FRESHMAN	36 CREDITS
Acting 1&2	6
Speech 1&2	4
Introduction to Professional Theater 1&2	3
Proprioceptive Movement	2
Ballet	1
Tap	1
Musical Theater 1&2	2
Stagecraft 1&2	4
Ear Training (MI31A/B)	2
Piano Class (MI70/171)	2
Stage Make-up	1
Voice (private)	2
Liberal Arts Core 1&2	6

SOPHOMORE	36 CREDITS
Acting 3&4	5
Movement for Actors	1
Speech 3&4	4
Jazz	2
Ballet	1
Tap	1
Musical Theater 3&4	5
Music Lab 3&4	3
Voice (private)	2
Shakespeare	6
Liberal Arts Core 3&4	6

JUNIOR	36 CREDITS
Acting 5&6	4
Speech 5&6	4
Directing 1&2	4
Ballet	2
Jazz	1
Tap	1
Musical Theater Scene Study 5&6	3
Music Lab 5&6	3
Voice (private)	2
History of Theater 1&2	6
Liberal Arts Core 5&6	6

SENIOR	30 CREDITS
Acting 7&8	6
Speech 7&8	4
Musical Theater 7&8	6
Voice (private)	2
Modern Drama	6
Electives *	6

* Seniors will petition for a 6 credit emphasis of study in one of the following areas of concentration: Directing, Acting, Dance, Music, Technical Theater, or other approved area. Additional credits may be elected with the advice and consent of the Theater Division Chairperson.

CONSERVATORY DIPLOMA IN MUSICAL THEATER

FRESHMAN	30 CREDITS
Acting 1&2	6
Speech 1&2	4
Introduction to Professional Theater 1&2	3
Proprioceptive Movement	2
Ballet or Body Fundamentals	1
Tap	1
Musical Theater 1&2	2
Stagecraft 1&2	4
Ear Training (MI31A/B)	2
Piano Class (MI70/171)	2
Stage Make-up	1
Voice (private)	2

SOPHOMORE	24 CREDITS
Acting 3&4	5
Movement for Actors	1
Speech 3&4	4
Jazz	2
Ballet	1
Tap	1
Musical Theater 3&4	5
Music Lab 3&4	3
Voice (private)	2

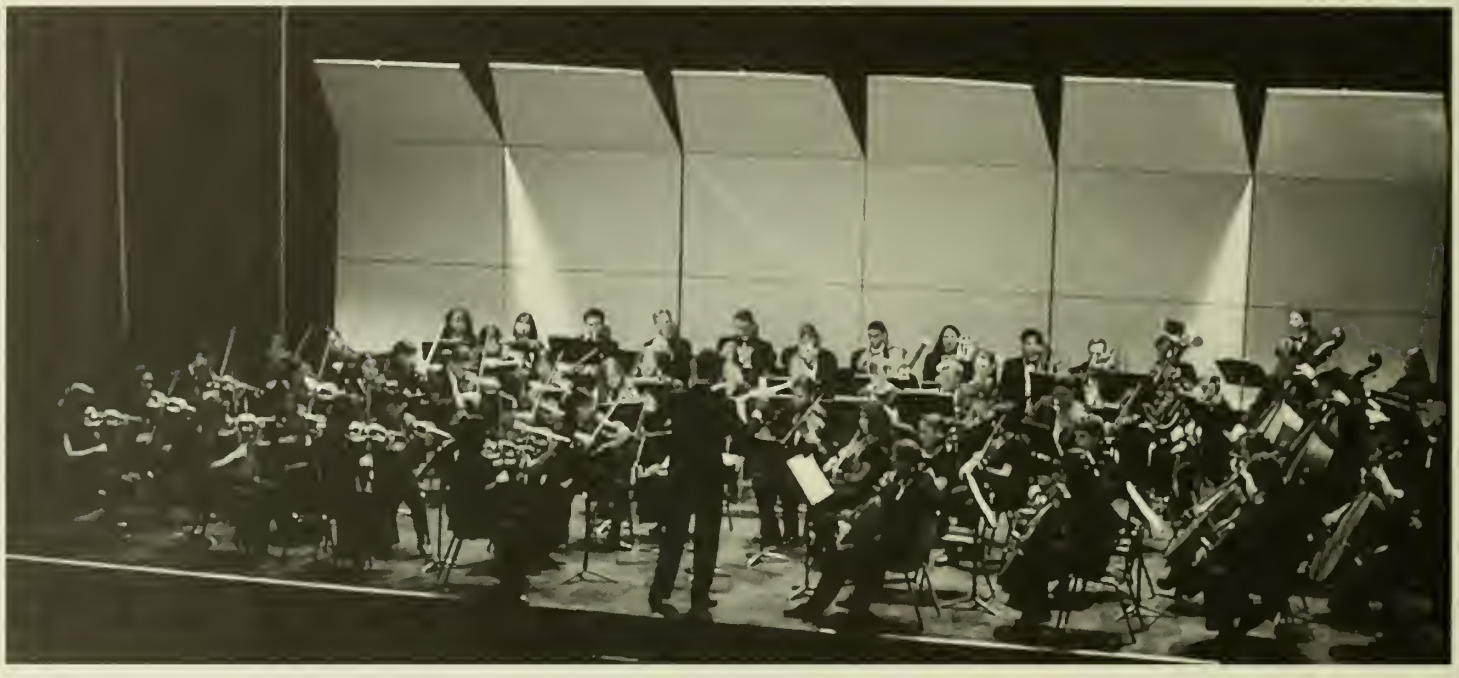
JUNIOR	30 CREDITS
Acting 5&6	4
Speech 5&6	4
Directing 1&2	4
Ballet	2
Jazz	1
Tap	1
Musical Theater Scene Study 5&6	3
Music Lab 5&6	3
Voice (private)	2
History of Theater 1&2	6

SENIOR	24 CREDITS
Acting 7&8	6
Speech 7&8	4
Musical Theater 7&8	6
Voice (private)	2
Electives *	6

NOTE: Graduate study in Musical Theater is presented on page 34.

GRADUATE
Curricula

MUSIC DIVISION

Master of Music Degree
Graduate Performance Certificate ★ Artist Diploma

THE Music Division of The Boston Conservatory offers Master of Music degrees in Choral Conducting, Composition, Jazz Studies, Music Education, Musical Theater, Opera, and Performance. In the latter, majors include piano, organ, guitar, voice and all orchestral instruments. The Boston Conservatory is the first institution in the nation to offer a masters degree in performance with the marimba as the major. While the traditional major in percussion remains available, this unique and highly focused program is open to qualified marimbists.

Those who hold Bachelor of Music degrees, other baccalaureate degrees with a major in music, or the equivalent, are eligible to apply for admission. Records of undergraduate studies presented for evaluation must represent work equivalent in quality and content to that prescribed for similar undergraduate degrees at The Boston Conservatory. The evaluation of the equivalent quality and content of undergraduate course work will be made by the Dean of the college upon the receipt of undergraduate transcripts and course descriptions. Proficiency examinations referred to on page 72 are administered before the start of the semester.

The minimum requirement for most Master of Music degrees is the completion of thirty-two credit hours of study, twenty-six of which must be earned in residence at The Conservatory. All full-time graduate students are required to participate successfully each semester in rehearsals and performances of a major musical organization without academic credit. Piano majors are required to participate in Major Organizations for two semesters; Opera and Musical Theater majors are exempt. All applied study must be completed at The Conservatory, and it may be assumed that the graduate program will require at least four semesters of study. Students are expected to complete graduate degrees within five years.

★ PERFORMANCE

GUITAR

William Buonocore, *Guitar, Chamber Music*
Olav Chris Henriksen, *Guitar, Chamber Music, Guitar Research & Literature*

PIANO & ORGAN

Jung-Ja Kim, *Coordinator; Piano, Chamber Music*
Jonathan Bass, *Piano*
James David Christie, *Organ, Harpsichord*
John Finney, *Organ*
Irwin Gelber, *Piano*
Michael Lewin, *Piano*
Harriet Lundberg, *Piano*
Janice Weber, *Piano*

STRINGS

Andrew Mark, *Coordinator; Violoncello*
Bonnie Bewick, *Violin*
Robert Caplin, *Contrabass*
Lynn Chang, *Violin*
Tatiana Dimitriades, *Violin*
Ronald Feldman, *Conductor, Symphony Orchestra; Violoncello*
Edward Gazouleas, *Viola*
Zinaida Gilels, *Violin*
David Kim, *Violin*
Patricia McCarty, *Viola*
Jonathan Miller, *Violoncello*
Cynthia Price-Glynn, *Harp*
Rhonda Rider, *Violoncello*
Victor Romanul, *Violin*
Dennis Roy, *Contrabass*
Tamara Smirnova-Sajfar, *Violin*
Owen Young, *Violoncello*

WOODWINDS

Laura Ahlbeck, *Oboe*
Donald Bravo, *Bassoon*
Peter Cokkinias, *Clarinet*
Stuart Dunkel, *Oboe*
Doriot A. Dwyer, *Flute*
Marianne Gedigian, *Flute*
William Grass, *Flute*
Ian Greitzer, *Clarinet*
Kyoko Hida, *Oboe*
Elinor Preble, *Flute*
Kenneth Radnofsky, *Saxophone*
Wayne Rapier, *Oboe*
Julie Vaverka, *Clarinet*
Keisuke Wakao, *Oboe*
Ruth Wright, *Flute*

BRASS

Jon Paul Danté, *Trumpet*
William B. Dederer, *Trumpet*
Steven Emery, *Trumpet*
Fritz Foss, *Horn*
C. Anthony Gimenez, *Trumpet*
Daniel Harrison, *Trombone*
Thomas Haunton, *Horn*
R. Whitacre Hill, *Horn*
Lawrence D. Isaacson, *Trombone*
Andrew Miller, *Tuba*
Robert Pettipaw, *Trumpet*
Chester Roberts, *Tuba, Euphonium*

PERCUSSION

Patrick Hollenbeck, *Percussion*
Nancy Zeltsman, *Marimba*

VOICE

Mary Saunders, *Coordinator*
Walter Boyce
William Cotten
Kathryn Fields
Sheila Fiumarello
Sara Goldstein
Robert Honeysucker
Victor Jannett
Lillian Lee
Barbara McClosky
Elisabeth Phinney
Monique Phinney
Ruth Romberg
Craig Wich

MASTER OF MUSIC IN PERFORMANCE

COURSES	32 CREDITS
Applied Major (Instrument or Voice)	12
Introduction to Graduate Study	2
Music History Electives	6
Approved Electives	12

Each candidate for the degree Master of Music with a Major in Performance will be required to present a full-length recital demonstrating high artistic accomplishment. Approval to present this recital must be given by the faculty jury. The program for this recital must be approved by the applied instructor and the graduate coordinator. Specific requirements for the graduate level recital are available from the graduate coordinator. Credit for the final semester of required applied study will be issued only upon successful completion of the recital. Students must be registered for applied lessons for the semester in which the recital is presented. All graduate recitals must be recorded for the archives.

Graduate electives must be chosen in accordance with the needs of the individual candidate and with the advice and consent of the Graduate Coordinator.

GRADUATE PERFORMANCE CERTIFICATE

The Graduate Performance Certificate (GPC) is a graduate level program designed for those students who wish to concentrate solely on the performance aspects of their art. Applicants to the GPC are expected to perform an audition demonstrating high artistic and technical achievement prior to their acceptance to the program.

The curriculum for the GPC includes four semesters of applied study (five credits per semester) and other courses related to the performance area. For instrumentalists, these courses may be selected from major ensemble, chamber music, pedagogy, repertory or performance class and Alexander technique. Major ensemble is required for those studying orchestral instruments. Vocalists may select from pedagogy, diction, vocal performance class, chamber music, vocal coaching and Alexander technique, while major ensembles are optional. Each student's program is determined by advisement.

A minimum full-time course load is five credits; the maximum is eight. Students may elect other courses or enroll for more than eight credits at additional cost.

Graduation requirements include two full-length recitals and a 2 credit project intended to provide an educational experience appropriate to the career goals of the student. Projects must be undertaken with the approval and evaluation of the applied teacher and the Dean of the college. These two credits are included among the allowable eight for the semester in which the project is elected. All graduate recitals must be recorded for the archives.

ARTIST DIPLOMA

The Artist Diploma program is a specialized curriculum intended for performers of the highest echelon who have already begun to achieve professional artist status. Artist Diplomas are offered in opera and performance and are designed for performing artists regardless of their previous graduate study. Course loads and selections are as stated above for the GPC.

The Artist Diploma in Performance requires four semesters of study and a minimum of four public recitals. Some performance areas require additional performances. For vocalists, two recitals must include at least one selection with a chamber ensemble, and one of the four may be a specialized recital (lecture recital, master class/recital, all Schubert, contemporary, etc.). All graduate recitals must be recorded for the archives.

★ CHORAL CONDUCTING

ALLEN LANNOM, *Coordinator of Choral Activities, Choral Conducting, Choral Literature*
WILLIAM A. SEYMOUR, *Choral Conducting*

The Master of Music degree in Choral Conducting is designed for conductors with professional choral experience. It is desirable, although not mandatory, that participants have access to their own choral group to use as a laboratory.

MASTER OF MUSIC IN CHORAL CONDUCTING

COURSES	32 CREDITS
Applied Conducting	6
Directed Study/Recital	6
Introduction to Graduate Study	2
Applied Concentrate *	4
Music History Electives	6
Approved Electives	8

Eight credits of electives will be selected with the recommendation of the Coordinator of Choral Activities and the approval of the Graduate Coordinator. Suggested electives include:

Choral Literature 1
Choral Literature 2
The Choral Conductor and the Orchestra
Choral Techniques and Interpretation
Additional Applied Concentration
Arranging
Solfege
Music History and Literature
Diction
Church Music

* The Graduate Applied Concentrate may be elected without audition and does not require a performance jury at the end of the semester. Students may elect to continue the study of a previous applied major, elect an instrument (or voice) to expand their performance experience or enroll in functional piano. As with all electives, the concentrate must be chosen with the advice and consent of the department chair and the graduate coordinator.

COMPOSITION & THEORY

JOHN CLEMENT ADAMS, *Coordinator*
LARRY BELL

MASTER OF MUSIC IN COMPOSITION

COURSES	32 CREDITS
Composition	12
Introduction to Graduate Study	2
Applied Concentrate *	4
Music History Electives	6
Approved Electives	8

In addition to the above, graduate composition majors are required to prepare a thesis. The thesis will be one of the following:

1. An original composition scored for full orchestra and requiring not less than 15 minutes in performance. The composition may be for chorus, solo voice or an instrument with orchestral accompaniment.
2. An original composition for chamber orchestra requiring not less than 15 minutes in performance.
3. An original orchestral composition scored for full orchestra, requiring not less than 10 minutes in performance, and a shorter work for chorus or an instrumental combination requiring not less than 5 minutes in performance.

A bound score of the thesis, accepted and approved by the Composition Department, must be presented to the Dean of the college no less than two weeks prior to the date of graduation. In addition, graduate students in composition are required to present a full recital of approximately 40 minutes duration of their original compositions.

* The Graduate Applied Concentrate may be elected without audition and does not require a performance jury at the end of the semester. Students may elect to continue the study of a previous applied major, elect an instrument (or voice) to expand their performance experience or enroll in functional piano. As with all electives, the concentrate must be chosen with the advice and consent of the department chair and the graduate coordinator.

MUSIC EDUCATION

EDNA GEARY, *Coordinator*

AMY BUDKA
DENNIS CARON
THOMAS FERRANTE
JANE GAUGHAN
MATTHEW GORDY
BETH GRAHAM
SANDRA NICOLUCCI
WALTER PAVASARIS
HENRY PLATT
MARTHA ROGERS
PAMELA YANCO

MASTER OF MUSIC IN MUSIC EDUCATION
(OPTION A)

COURSES	32 CREDITS
Introduction to Graduate Study	2
Music Education Electives	12
Applied Concentrate *	4
Music History Electives	6
Approved Electives	2
Methods of Research/Thesis	6

MASTER OF MUSIC IN MUSIC EDUCATION & PERFORMANCE
(OPTION B)

COURSES	32 CREDITS
Introduction to Graduate Study	2
Music Education Electives	10
Applied Music	12
Music History Electives	6
Approved Electives	2

MASTER OF MUSIC IN MUSIC EDUCATION WITH A CONCENTRATION IN ORFF-SCHULWERK
(OPTION C)

COURSES	32 CREDITS
Introduction to Graduate Study	2
Orff-Schulwerk Electives	9
Applied Concentrate *	4
Music History Electives	3
Choral Techniques, Methods & Materials	2
Methods of Research/Thesis	6
Child Growth and Development	3
Curriculum Concepts in Music	3

* See footnote at right.

MASTER OF MUSIC IN MUSIC EDUCATION & PERFORMANCE WITH A CONCENTRATION IN ORFF-SCHULWERK
(OPTION D)

COURSES	34 CREDITS
Introduction to Graduate Study	2
Orff-Schulwerk Electives	9
Applied Music	12
Music History Electives	3
Choral Techniques, Methods & Materials	2
Child Growth and Development	3
Curriculum Concepts in Music	3

* The Graduate Applied Concentrate may be elected without audition and does not require a performance jury at the end of the semester. Students may elect to continue the study of a previous applied major, elect an instrument (or voice) to expand their performance experience or enroll in functional piano. As with all electives, the concentrate must be chosen with the advice and consent of the department chair and the graduate coordinator.

The Option A and C curricula require the completion of a thesis concerning an approved topic of interest and importance in the field of music education. Students must receive express approval to enter the thesis route (M585A/B). This may be accomplished through the submission of previous writing samples (e.g. undergraduate research papers, professional monographs, etc.) or may be accomplished following the completion of Introduction to Graduate Studies. This evaluation of writing skills will be made by the instructor of the Introduction to Graduate Studies course, the Chair of the Music Education Department and the Graduate Coordinator. Students lacking the requisite writing skills will be required to obtain remedial instruction and submit to reevaluation before approval to follow the thesis route is granted. Preparation of the thesis will be under the guidance of a faculty advisor. A bound copy of the accepted and approved thesis must be submitted to the Dean of the college two weeks prior to the date of graduation.

The Option B and D curricula require applied study and recital presentation commensurate with that of a Master of Music in Performance candidate. Candidates seeking this option must receive express acceptance at the time of audition or at a subsequent jury examination. Approval to present this recital must be given by the faculty jury. The program for this recital must be approved by the applied instructor and the Graduate Coordinator. Specific requirements for the graduate level recital are available from the Graduate Coordinator. Credit for the final semester of applied study will be issued only upon successful completion of the recital. All graduate recitals must be recorded for the archives.

MUSICAL THEATER

Undergraduate study in Musical Theater is offered by the Theater Division.
(See page 26.)

NEIL DONOHOE,
Division Chairperson, Musical Theater
MICHAEL ALLOSSO, *Directing*
JANE BALDWIN,
Modern and Contemporary Drama; Introduction to Professional Theater
ERIKA BATDORF, *Acting, Movement*
ROBERT BOUFFIER, *Acting*
JENNIFER BURKE, *Speech, Acting*
FRAN CHARNAS, *Musical Theater*
DAPHNA FIELDS, *Acting*
GINA FIORE, *Musical Theater*
ROBERT INGARI, *Musical Theater, Piano*
STEVE MCCONNELL,
Acting, Directing, Shakespeare
CATHY RAND,
Musical Theater, Music Theory
TROY SIEGFREID, *Make-Up*
ANNIE THOMPSON, *Speech*
PHOEBE WRAY,
Acting, Theater History, Cultural Perspectives

The Master of Music in Musical Theater has been developed to address the growing vocal demands of musical theater today. This degree is open to applicants from a variety of musical and theatrical backgrounds. However, an emphasis on good musicianship skills and musical theater performance is integral to the program. The degree combines comprehensive voice training and vocal coaching with advanced acting aesthetics and techniques as applied to the diverse genres of musical theater. Courses in cultural perspectives explore musical theater as an art form in the context of historical development and contemporary events.

MASTER OF MUSIC IN MUSICAL THEATER

COURSES	36 CREDITS
Applied Voice	12
Script and Score Analysis; 1-2 (T634)	4
Graduate Musical Theater Seminar (T635)	4
Graduate Musical Theater Repertoire (T630/631)	4
Musical Theater: Cultural Perspectives (T621/622)	6
Electives *	6

* To be selected with the advice and consent of the Theater Division Chair and the Graduate Coordinator from the following:

Acting
Dance
Directing
Make-up
Diction
Other Appropriate Conservatory Graduate Courses

Each candidate for the degree Master of Music in Musical Theater will be required to meet the following performance requirements:

2 Musical Theater scene showings
3 Repertoire recitals
1 Graduate thesis performance

The graduate thesis performance is to be a one-hour minimum presentation. Approval to present the show must be given by the Musical Theater faculty jury. Program material must be approved by the Theater Division Chair and the Graduate Coordinator. These performances must be video-taped for the archives. Final semester credits will be issued only upon successful completion of the graduate thesis performance.

OPERA

CECELIA SCHIEVE, *Coordinator*
PATRICIA WEINMANN,
Associate Coordinator
JEFFREY STEVENS, *Aria Class, Opera Repertoire*
MICHAEL STRAUSS, *Opera Music Director*
NAT WARREN-WHITE, *Acting for Singers*
JESSICA SAYRE, *Movement for Singers*

The opera training program is a comprehensive course of study designed to prepare the singer in the various skills needed by the present-day performer.

Special emphasis is given to the study of scenes and arias from the standard repertoire. Scenes and arias which have been prepared under the supervision of the artist-faculty are presented before the public in a series of scenes programs.

Instruction is given in acting and improvisation; French, Italian, and German diction; stage make-up; ballet; movement; mime and aria coaching. In addition, musical rehearsals are scheduled as necessary.

MASTER OF MUSIC DEGREE IN OPERA PERFORMANCE

COURSES	36 CREDITS
Introduction to Graduate Study	2
Opera Studio	6
Voice	12
Opera History	6
Opera Curriculum Electives *	10

Performance of two Principal Roles or Public Recital

* All electives must be selected with the advice and consent of the Coordinator of the Opera Department and the Graduate Coordinator from the following:

Movement for Singers
Opera Make-up
Acting for Singers
Aria Class°
Diction
Introduction to Opera Repertoire°
Characterization and Audition Techniques°
Voice Pedagogy
Vocal Performance

° May be repeated for credit only with the express, written consent of the Coordinator of the Opera Department and the approval of the Graduate Coordinator.

GRADUATE PERFORMANCE CERTIFICATE OR ARTIST DIPLOMA IN OPERA

COURSES	30 CREDITS
Opera Studio	6
Voice	12
Opera Curriculum Electives *	12

Performance of two Principal Roles or Public Recital

* All electives must be selected with the advice and consent of the Coordinator of the Opera Department and the Graduate Coordinator from the following:

Movement for Singers
Opera Make-up
Acting for Singers
Aria Class°
Diction
Introduction to Opera Repertoire°
Characterization and Audition Techniques°
Voice Pedagogy
Vocal Performance

° May be repeated for credit only with the express, written consent of the Coordinator of the Opera Department and the approval of the Graduate Coordinator.

★ JAZZ STUDIES

The graduate program in Jazz Studies combines the resources of The Boston Conservatory and The Berklee College of Music, a sister school of The Pro-Arts Consortium. Jazz Courses are taught by members of the Berklee faculty who hold adjunct appointments to the Conservatory faculty.

MASTER OF MUSIC IN JAZZ STUDIES WITH AN EMPHASIS IN PERFORMANCE

COURSES	32 CREDITS
Introduction to Graduate Study	2
Applied Music/Private Lessons (one hour, two semesters)	6
Jazz Applied Music/Private Lessons (one hour, two semesters)	6
Ensemble (one credit, four hours per week)	4
Music History	3
Topics in Jazz History	3
Elective, as advised	8

Graduate recital required *

* The Graduate Recital must be at least sixty minutes in length and demonstrate a range of styles and instrumental settings including at least one solo work. Improvisation skills must be thoroughly demonstrated, as well as the successful performance of written and rehearsed works. At least one original work should be included. The program must reflect careful consideration of balance, contrast and pacing. As is Conservatory policy, students must receive jury approval prior to the presentation of the Graduate Recital. Credit for the final semester of required applied study will be issued only upon successful completion of the recital. Students must be registered for applied lessons for the semester in which the recital is presented. All graduate recitals must be recorded for the archives.

MASTER OF MUSIC IN JAZZ STUDIES WITH AN EMPHASIS IN COMPOSITION

COURSES	32 CREDITS
Introduction to Graduate Study	2
Jazz Composition Seminar	2
Jazz Composition Applications 1&2	4
Directed Study in Jazz Composition	2
Traditional Composition (two semesters)	6
Jazz Ensemble Rehearsal Techniques	2
Music History	3
Topics in Jazz History	3
Jazz Literature	2
Elective, as advised	6

Thesis Portfolio Required *

* The student majoring in Jazz Composition will complete a portfolio of musical works which will include an extended composition, two compositions or arrangements for big band, at least two compositions for small ensembles, an arrangement for unaccompanied vocal group, an arrangement for large studio orchestra including strings and harp, together with recordings of public performances of selected works in the portfolio.

MASTER OF MUSIC IN JAZZ STUDIES WITH AN EMPHASIS IN PEDAGOGY

COURSES	32 CREDITS
Introduction to Graduate Study	2
Jazz Applied Music/Private Lessons (half-hour, two semesters)	4
Jazz Ensembles (one credit, two semesters)	2
Ensemble Rehearsal Techniques	2
Jazz Improvisation	2
Teaching Jazz Improvisation	2
Jazz Arranging	2
Jazz Repertoire	2
Music History	3
Topics in Jazz History	3
Methods of Research/Thesis (two semesters)	6
Music Education Elective, as advised	2

JAZZ STUDIES

continued

FINAL DEGREE REQUIREMENT

THESIS OPTION

The student will complete a thesis concerning an approved topic of interest and importance in the field of jazz pedagogy/music education. The written final project must reflect and expand upon the recital material with implications for jazz pedagogy/music education. Students must receive approval to enter the thesis route (M585A/B) upon completion of Introduction to Graduate Studies. An evaluation of writing skills will be made by the instructor of the Introduction to Graduate Studies course, the Chair of the Music Education Department and the Graduate Coordinator. Students lacking the requisite writing skills will be required to obtain remedial instruction and submit to reevaluation before approval to follow the thesis route is granted. Preparation of the thesis will be under the guidance of a faculty advisor. A bound copy of the accepted and approved thesis must be submitted to the Dean two weeks prior to the date of graduation.

PROJECT/PERFORMANCE OPTION

The student will complete a final project concerning an approved topic of interest and importance in the field of jazz pedagogy/music education, and will also perform a half-recital. The scope and length of the written project taken under this option should support and document the recital program. Students must receive approval to enter the final project route upon completion of Introduction to Graduate Studies. An evaluation of writing skills will be made by the instructor of the Introduction to Graduate Studies course, the Chair of the Music Education Department and the Graduate Coordinator. Students lacking the requisite writing skills will be required to obtain remedial instruction and submit to reevaluation before approval to follow the final project route is granted. Preparation of the project will be under the guidance of a faculty advisor. A bound copy of the accepted and approved final project must be submitted to the Dean two weeks prior to the date of graduation. The half-recital must be at least 30 minutes in length and must represent a variety of approaches to jazz performance. The repertoire for the recital performance must be approved by the student's Applied Music instructor. Approval to present the recital must be granted by the performance jury before it may be scheduled. All graduate recitals must be recorded for the archives.

DANCE DIVISION

Master of Fine Arts Degree in Dance

YASUKO TOKUNAGA, *Division Chairperson, Ballet, Modern*
RUTH SANDHOLM AMBROSE, *Artistic Director Emeritus, Ballet Pedagogy, Choreography*
OMAYRA AMAYA, *Flamenco*
DIANE ARVANITES-NOYA, *Modern*
ERIKA BATDORF, *Choreography*
INGRID G. BRAINARD, *Music Literature*
MICHELLE CHASSE, *Musical Theater Jazz*
RICHARD COLTON, *Modern, Repertoire*
IRIS FANGER, *Dance History*
CAROL EFRON-FLIER, *Musical Theater Tap*
LESLIE SHAFER KOVAL, *Modern*
SAMUEL KURKJIAN, *Ballet, Men's Class, Ballet Repertoire*
LILLIAN LEE, *Voice*
PAMELA LINDSAY, *Ballet*
CLAIRE MALLARDI, *Choreography*
DIERDRE MYLES, *Labanotation*
TOMMY NEBLETT, *Modern*
CAROLE ANN PASTORE, *Musical Theater Ballet*
DENISE PONS, *Ballet, Pointe and Variations*
WHITNEY POWERS, *Kinesiology and Anatomy*
SUE RONSON, *Tap, Choreography in Musical Theater*
ANAMARIE SARAZIN, *Ballet, Pointe and Variations*
JESSICA SAYRE, *Modern, Movement for Singers*
JENNIFER SCANLON, *Modern, Modern Repertoire, Alexander, Modern Pedagogy*
MARCIA B. SIEGEL, *Research in Writing*
DONNA SILVA, *Ballet*
RUTH SOLOMON, *Injury Prevention*
LOUIS STEWART, *Music for Dancers, Music Literature; Music and Choreography*
ANDREA TAYLOR-BLENIS, *Musical Theater Jazz*
JULIE INCE THOMPSON, *Modern, Proprioceptive Movement Technique*
EMIKO TOKUNAGA, *Modern*
JIM VIERA, *Jazz*
ANTHONY WILLIAMS, *Musical Theater Ballet*
MARY WOLFF, *Choreography Senior Seminar, Graduate World Dance, Research and Bibliography in Dance*
KAYLA KAZAHN ZALK, *Laban Movement Analysis; Laban Dance Ed; Proprioceptive Movement Technique*

For the professional dancer who already holds a Bachelor's Degree and would like to pursue a Master of Fine Arts Degree, The Conservatory offers a highly specialized and individual graduate program with an emphasis in either performance or choreography. Creative and exciting performing and choreographic opportunities are available through working with The Conservatory's highly professional dance faculty and The Boston Conservatory Dance Theater. Visiting artists and Masterclasses are an integral and important part of the curriculum allowing and encouraging each student to work in a very professional and focused environment.

MASTER OF FINE ARTS IN DANCE PERFORMANCE EMPHASIS

COURSES	56 CREDITS
Introduction to Graduate Study	2
Dance Technique	20
Ballet	
Modern	
Styles	8
Pointe & Variations	
Men's Class	
Jazz	
Tap	
Folk	
Ethnic (Spanish, East Indian, African, etc)	
Performance Practicum	9
Thesis Performance	3
Electives (by advisement) *	14

MASTER OF FINE ARTS IN DANCE CHOREOGRAPHY EMPHASIS

COURSES	56 CREDITS
Introduction to Graduate Study	2
Dance Technique	10
Ballet	
Modern	
Styles	8
Pointe & Variations	
Men's Class	
Jazz	
Tap	
Folk	
Ethnic (Spanish, East Indian, African, etc)	
Graduate Choreography	10
Choreography Practicum	9
Thesis Performance	3
Electives (by advisement) *	14

* Electives are chosen to meet the individual needs of the candidate. They must be selected with the advice and consent of the Graduate Advisor, the Dance Division Chair and the Graduate Coordinator. Possible electives include:

Advanced Kinesiology and Anatomy
Aesthetics and Criticism
Anthropology and Dance
Arts Administration
Dance History
Dance Production
Labanotation, Laban Movement Analysis
Music Literature
Pedagogy
World Dance

Independent Study offers individuals the opportunity to explore topics of personal interest which are not offered in formal courses.

SPECIAL PROGRAMS
DIVISION

Since its inception 130 years ago, The Conservatory has been committed to the concept that education in the arts should be available to all segments of the community. The Division of Special Programs, formerly called The Extension Division, operates throughout the calendar year and employs a faculty of more than sixty highly qualified, professional instructors. A full range of individual and group instruction in instrumental, vocal, dance, and theoretical studies is offered. Our open enrollment philosophy enables students of all ages and levels of accomplishment to develop their talents and skills through part-time studies.

Beginners, as well as advanced students who wish to pursue studies as an avocation or for professional advancement, are enrolled at the school's main campus in Boston and at regional sites in North Andover, Bradford, and Dover/Sherborn, Massachusetts.

Special Programs also conducts several community outreach programs for students who might not otherwise have the opportunity to develop their talents, including students currently enrolled in string programs in the Boston Public School System.

The calendar for the school year is divided into six, eight-week modules. Fees for individual lessons range from forty-three to seventy-five dollars an hour and students are billed, in advance, for each scheduled module. Half-hour and three-quarter hour lessons are also offered depending on the individual student's needs. Arrangements for studies may be made in person or by phone through the office of Special Programs.

For information please call:

(617) 912-9119

Tuesday–Friday	1:00 p.m. to 6:00 p.m.
Saturday	9:00 a.m. to 2:00 p.m.

COURSE DESCRIPTIONS

MUSIC DIVISION

ACCOMPANYING (M271A/B)
The study and techniques of piano accompaniment for vocal and instrumental literature; practical experience through work with student performers. Offered in conjunction with Chamber Music.

1 hour weekly; 1 credit per semester

ACCOMPANYING SEMINAR 1-4
A four semester sequence which develops piano accompanying skills as applied to vocal and instrumental literature. Each semester's materials are preparation for the Senior year vocal and instrumental recitals. Students are given related studio and accompanying assignments and "in class" presentations are required. Standard instrumental and vocal repertoires of the 18th through the 20th century are covered with emphasis on sight-reading, rehearsal techniques, repertoire and styles. Semester topics may include: 19th century German Lieder, Mozart/Haydn Piano Trio, 20th century British/American vocal music, standard audition arias of 19th century Italian opera.

Seminar 1 & 2 (M372A/B):
3 hours weekly;
3 credits per semester

Seminar 3 & 4 (M472A/B):
2 hours weekly;
2 credits per semester

ACTING FOR SINGERS (M321B; M521B)
The coordination of mind and body necessary for evocative performance of sung theater. Includes relaxation, improvisation, physical attitudes that indicate personality and movement, preparation of believable and consistent characterizations.

2 hours weekly; 2 credits

ADMINISTRATION OF MUSIC EDUCATION (M580)
An investigation of the personal, technical, sociological, and educational aspects of music administration, with emphasis on the importance of the administrator in the overall picture of the school music program. Evaluative techniques as they relate to program and staff, and application of principles of successful administrative processes.

3 hours weekly; 3 credits

ALEXANDER TECHNIQUE FOR MUSICIANS (M437)
An introduction to the technique of body and mind awareness, alignment and relaxation for the performing musician.

2 hours weekly; 1 credit

ALEXANDER TECHNIQUE FOR MUSICIANS CONTINUATION (M438)
A continuation of the techniques introduced in M437. Prerequisite: M437 or instructor's permission. May be repeated for additional credit.

1 hour weekly; 1 credit

APPLIED MUSIC (INSTRUMENT OR VOICE)
Intensive private study of the technique and repertoire of the student's principal instrument or voice. Applied Music requirements and levels are determined by the instructor and confirmed by the faculty jury through periodic examination. Music performance majors are assigned a one-hour private lesson weekly. Music education, musical theater and composition majors are assigned one-half hour of private lessons weekly. Students may elect additional instruction at extra cost.

Undergraduate Applied Music Courses:
M190A/B *½ hour weekly;*
2 credits per semester
M290A/B *½ hour weekly;*
2 credits per semester
M390A/B *½ hour weekly;*
2 credits per semester
M490A/B *½ hour weekly;*
2 credits per semester
M192A/B *1 hour weekly;*
4 credits per semester
M292A/B *1 hour weekly;*
4 credits per semester
M392A/B *1 hour weekly;*
4 credits per semester
M492A/B *1 hour weekly;*
4 credits per semester

Graduate Applied Concentrate:
M589A/B may be elected without audition and does not require a performance jury at the end of the semester. Does not satisfy Applied Major requirements.

½ hour weekly;
2 credits per semester

Graduate Applied Music Courses:
M590A/B *½ hour weekly;*
2 credits per semester
M591A/B *½ hour weekly;*
2 credits per semester
M592A/B *½ hour weekly;*
2 credits per semester
M593A/B *½ hour weekly;*
2 credits per semester
M594A/B *1 hour weekly;*
3 credits per semester
M595A/B *1 hour weekly;*
3 credits per semester
M596A/B *1 hour weekly;*
3 credits per semester
M597A/B *1 hour weekly;*
3 credits per semester
M694A/B *1 hour weekly;*
5 credits per semester
M695A/B *1 hour weekly;*
5 credits per semester
M696A/B *1 hour weekly;*
5 credits per semester
M697A/B *1 hour weekly;*
5 credits per semester
M794A/B *1 hour weekly;*
5 credits per semester
M795A/B *1 hour weekly;*
5 credits per semester
M796A/B *1 hour weekly;*
5 credits per semester
M797A/B *1 hour weekly;*
5 credits per semester

Undergraduate Applied Musical Theater Voice Courses:
M197A/B *½ hour weekly;*
1 credit per semester
M297A/B *½ hour weekly;*
1 credit per semester
M397A/B *½ hour weekly;*
1 credit per semester
M497A/B *½ hour weekly;*
1 credit per semester

ARIA CLASS (M422A/B; M621A/B)
A performing/coaching class to which singers bring arias for practice in front of a group as well as to be coached on diction, style, character and vocal presentation. Open to students in the Opera or Opera Emphasis programs; others by permission of the coordinator of the Opera Department.

1 hour weekly;
1 credit per semester

ARRANGING (M540A/B)
Advanced arranging techniques.

2 hours weekly;
2 credits per semester

BRASS TECHNIQUES, METHODS AND MATERIALS (M282A/B; M581A/B)
Heterogeneous class lessons in trumpet, horn, trombone, euphonium and tuba with emphasis on acoustical properties, historical development, basic techniques of embouchure, articulation and transposition, and investigation of teaching materials and pedagogy. Two or more instruments will be studied during the two semesters. Includes participation in Workshop Ensemble.

2 hours weekly (including Workshop Ensemble); 1 credit per semester

Additional project for graduate credit.

CHAMBER MUSIC (M145/545)
The Boston Conservatory places special emphasis on the importance of chamber music in the development of the well-rounded musician. The Conservatory offers chamber music classes and ensembles to satisfy the need for developing instincts and procedures for ensemble interplay. Through a coordinated program, the technical disciplines leading to artistic chamber music sensibility are addressed in a gradient fashion. Individual, ongoing chamber ensembles are created and coached where instrumental balance and student acumen make it advisable. Most curricula require Chamber Music in the Junior and Senior year. Graduate students are encouraged to elect chamber music, as are underclassmen who will be accommodated on a space-available basis.

2 hours weekly; 1 credit per semester

CHARACTERIZATION AND AUDITION TECHNIQUE (M421A; M632A)
Discussion and demonstration of styles of characterization in various operatic periods. Discussion of musical styles and their effect on the physical presentation. Preparation of professional auditions. Practical advice on résumés, audition repertoire and presentation, contacting opera companies and managers, and career preparation.

1 hour weekly; 1 credit

THE CHORAL CONDUCTOR AND THE ORCHESTRA (M674B)
Insights and ideas for the musician whose background may be predominantly in the choral field, but who needs the ability to deal effectively with an orchestra or instrumental ensemble.

2 hours weekly; 2 credits per semester

CHORAL LITERATURE 1 (M574A)
The small form in choral music; Renaissance motet and madrigal, chorale, part song, anthem, folk song, and spiritual arrangements; performance style as related to the genre and period; includes singing and/or study of many choral selections.

2 hours weekly; 2 credits per semester

CHORAL LITERATURE 2 (M574B)
The large form in choral music; mass, requiem, oratorio, cantata, passion, etc.; includes detailed analytical study of selected major works.

2 hours weekly; 2 credits per semester

CHORAL TECHNIQUES AND INTERPRETATION (M674)
Developing tone for the individual singer and for ensemble; time as related to historical style; rehearsal techniques; choral administration; text-music relationship; application of techniques to school, church, and community choral groups. Additional project for graduate credit.

2 hours weekly; 2 credits

CHORAL TECHNIQUES, METHODS AND MATERIALS 1&2 (M383A/B; M583A/B)
Concentration on development of the child's voice through adolescence and into high school, appropriate teaching techniques which include musical literacy, selection of suitable choral music, study of the changing voice and program building.

1 hour weekly; 1 credit per semester

Additional project for graduate credit.

CHORAL TECHNIQUES, METHODS AND MATERIALS 3 (M683A)
The study of choral ensembles within the school music program. Includes audition techniques, voice testing and part placement; choral techniques, tone production, intonation, balance, blend, and diction. Emphasis on secondary level materials. A study of the Show Choir, including styles, materials, and choreography.

2 hours weekly; 2 credits first semester

Additional project for graduate credit.

CHORALE (M143/543)
A select choral ensemble specializing in the performance of choral literature from early Renaissance through the present. Participation in Festival Chorus.

3 hours weekly; 1 credit

CHORUS (M142/542)
The study of sacred and secular works leading to concert performance. Participation in Festival Chorus.

3 hours weekly; 1 credit

CHURCH MUSIC AND SERVICE PLAYING 1 & 2 (M274A/B; M576A/B)
Methods of organization, rehearsal techniques, choral and instrumental repertoire, rituals of various denominations, chant and church Latin; hymn playing, service music, basic improvisation, conducting from the console and anthem accompaniment.

Undergraduate: 3 hours weekly;
3 credits per semester
Graduate: 3 hours weekly;
2 credits per semester

COMPOSITION 1 & 2 (M132A/B)
The study of basic principles of composition through projects in harmonically, melodically and formally generated music in a variety of organizational techniques. Analysis of works in different styles leads to consideration of form. Works are composed for small groups of instruments.

2 hours weekly;
2 credits per semester

COMPOSITION 3 & 4 (M232A/B)
Private instruction in those techniques of composition most relevant to the student's needs and interests.

½ hour private lesson weekly;
2 credits per semester

COMPOSITION 5 & 6 (M332A/B)
A continuation of Composition 3 & 4.

1 hour private lesson weekly;
4 credits per semester

COMPOSITION 7 & 8 (M432A/B)
Supervised composition of the Senior Thesis and continued study of relevant compositional techniques.

1 hour private lesson weekly;
4 credits per semester

COMPOSITION (M632-635)
Advanced private study to develop the individual language of the student composer, leading to compositions for a variety of media and finally the graduate thesis.

1 hour private lesson weekly;
3 credits per semester

COMPUTER MUSIC (M434/534)
An introduction to the history, aesthetics, theory and practice of electronic and computer music.

2 hours weekly; 2 credits

CONDUCTING 1 & 2 (M270A/B)
The elementary technique of conducting applied to both choral and instrumental music. Principles of attack and release, setting and changing tempi, phrasing and interpretation; practice in score reading.

1 hour weekly; 1 credit per semester

CONDUCTING 3 & 4 (M370A/B)
Reading and analysis of more complex scores and more advanced baton technique.

1 hour weekly; 1 credit per semester

CONDUCTING: ADVANCED INSTRUMENTAL (M570-573)
The investigation of more difficult problems confronting the instrumental conductor, with emphasis on orchestral procedures, performance practices, development of the orchestra, and instrumental requirements of major composers.

½ hour private lesson weekly;
2 credits per semester

CONDUCTING WORKSHOP (M484A; M584A)
The reading and performance of instrumental and vocal materials at various school levels; intensive study in score reading, instrumental transposition, musical terminology and applied solfege; occasional work with the basic instrumental methods class. Prerequisite: Conducting 1 & 2; Additional project for graduate credit.

3 hours weekly; 3 credits

CONTINUO REALIZATION (M519A/B)
The study of the art of realizing figured bass. Written and at-sight realizations of both organ and harpsichord continuo parts will be made by students. Advanced keyboard technique and a good knowledge of basic harmony is required.

2 hours weekly; 2 credits

COUNTERPOINT 1 & 2 (M134A/B; M533A/B)
Species counterpoint in two parts; double counterpoint; inventions in two parts.

2 hours weekly; 2 credits per semester

COUNTERPOINT 3 & 4 (M233A/B)
Free counterpoint in three and four parts; canon and fugue.

2 hours weekly; 2 credits per semester

COUNTERPOINT 5 & 6 (M333A/B)
Advanced study in fugue, canon, passacaglia, application of contrapuntal forms to contemporary music.

½ hour private lesson weekly;
2 credits per semester

COUNTERPOINT (M532; M533; M537; M538)
Double and triple counterpoint; contemporary techniques; linear counterpoint; analysis of representative works.

½ hour private lesson weekly;
2 credits per semester

CURRICULUM CONCEPTS IN MUSIC EDUCATION (M581)
Experience in the formation of goals and objectives and their use in planning. Analysis of the role of music education in relation to the individual, the school, and the community. An investigation of techniques relating to changing needs in education.

3 hours weekly; 3 credits

CURRICULUM DEVELOPMENT (M481A)
Exposure to contemporary teaching strategies, organizational considerations, components of curriculum design, current curricular designs and materials. Course will culminate with a student-composed curriculum design. Prerequisites: Cores 1-6.

2 hours weekly; 2 credits first semester

Additional project for graduate credit.

DANCE ACCOMPANYING (M373A/B)
The skills and techniques a pianist needs in order to accompany traditional ballet and 20th century dance classes. Dance vocabulary, improvisation skills, and standard literature for dance classes are presented. As needed and with teacher consent, students may accompany beginning dance classes.

1 hour weekly; 1 credit per semester

DICTION 1, 2 & 3 (M137; M237; M337)
The study of stage pronunciation and enunciation in Italian, French, and German, with comparisons made to the sounds in English, and utilizing the International Phonetic Alphabet.

1 hour weekly: 1 credit per semester (undergraduates)

DICTION, GRADUATE (M525A/B)
The advanced study of stage pronunciation and enunciation in Italian, French, and German, with comparisons made to the sounds in English, and utilizing the International Phonetic Alphabet.

2 hours weekly; 2 credits per semester

DICTION FOR VOICE CONCENTRATES (M361A)
The study of Italian, French, German, and English diction.

1 hour weekly; 1 credit per semester

DIRECTED STUDY IN JAZZ COMPOSITION (J999)
Private instruction focusing on refinement and completion of portfolio and graduation concert.

2 credits

DIRECTED STUDY/RECITAL (M599A/B)
Under the guidance of appropriate faculty, the choral conducting student will engage in research and analysis which will culminate in a document covering works to be presented in a public performance. Historical, analytical, interpretative and technical material will comprise the document. The performance will be with an approved choral organization.

3 credits per semester

EAR TRAINING 1 & 2 (M131A/B)
A review of the fundamentals of music; notation, clefs, scales, tonality, intervals, chords, ornamentation and terminology. Rhythmic articulation and sightsinging in treble and bass clefs. Rhythmic and melodic dictation.

2 hours weekly; 2 credits per semester

EAR TRAINING 3 & 4 (M231A/B)
Advanced studies in rhythmic singing and sightsinging in alto and tenor clef; harmonic dictation in two, three, and four parts, and in changing meter.

2 hours weekly; 2 credits per semester

EAR TRAINING 5 & 6 (M331A/B; M531A/B)
Continuation of Ear Training 3 & 4.

2 hours weekly; 2 credits per semester

EAR TRAINING 7 & 8 (M431A/B; M631A/B)
Advanced sightsinging in contemporary idioms, applied solfege in various ensembles. Score reading, transposition, advanced dictation in contemporary styles.

2 hours weekly; 2 credits per semester

EURHYTHMICS (M185A; M685A)
The development of musicianship, rhythm, form, and listening skills through movement activities. The course will include methods techniques.

1 hour weekly; 1 credit first semester

For graduate credit: Research paper, half-hour teaching exam, and three observations of a Eurhythmics Class taught by a Master teacher with a written evaluation for each class.

FESTIVAL CHORUS
The combined forces of the chorale and chorus to perform major choral works.

1½ hours weekly; participation required of chorale and chorus members

FORM AND ANALYSIS 1 & 2 (M335A/B)
A study of the principles of chord structure and harmonic rhythm as they affect form and content; consideration of non-harmonic and contrapuntal devices. Short forms from piano and vocal literature are studied in the first semester. Longer forms such as sonatas and concertos will be examined in the second semester. Representative scores will be analyzed to illustrate various approaches to form, texture and instrumentation, and their bearing on performance. Prerequisite: Harmony 4 or permission of instructor and Dean.

2 hours weekly; 2 credits per semester

FORM AND ANALYSIS 3 & 4 (M436A/B)
A continuation of Form and Analysis 1 & 2.

2 hours weekly; 2 credits per semester

FORM AND ANALYSIS: LATE QUARTETS OF BEETHOVEN (M536A)
An advanced study of the music of Beethoven with emphasis on the quartets Op. 130, 131, 132. Consideration is given to the formal relationship between motives and large-scale harmonic organization.

2 hours weekly; 2 credits

FORM AND ANALYSIS: POPULAR MUSIC (1955-1970) (M536B)

GRADUATE PERFORMANCE CERTIFICATE PROJECT (M600)
This project is a requirement for the Graduate Performance Certificate in Performance. The project is individually selected and designed to provide the student with experience in some aspect of the performance career other than the presentation of a solo recital. The project may be a lecture or lecture/recital, a public masterclass, an activity involved with marketing and promotion, or any other valid activity approved by the student's advisor and the Graduate Coordinator.

2 credits

GUITAR CLASS (M182A; M681A)
The study of acoustic guitar with a focus on its use by the music teacher in the classroom. Basic techniques of chordal and melodic playing are introduced. Most appropriate for beginners with no previous guitar playing experience.

1 hour weekly; 1 credit first semester

For graduate credit: Design a twelve-week course of study appropriate for use in the general classroom, grades six through eight, including all lesson plans and literature.

GUITAR LITERATURE (M112A/B)
A survey of the important composers and style periods of the guitar from Renaissance to the present. Included are discussions on performance practice and the critical analysis of modern editions. (Offered in alternate years.)

1 hour weekly; 1 credit per semester

GUITAR REPERTOIRE CLASS 1-4 (M114A/B)
An introduction to the basic principles of live performance on the concert stage including deportment, technical problems, memorization, musicality, preparation, etc. Critiques from both faculty and colleagues assist the student in becoming more proficient as a performer.

1 hour weekly; ½ credit per semester

HARMONY 1 & 2: HARMONIC STYLE OF THE 18TH AND EARLY 19TH CENTURIES (M130A/B)
The study of definitions, intervals, triads and inversions, principles of chord progression, non-harmonic tones, harmonic rhythm, seventh chords and their inversions, modulation and secondary dominants; and introduction to harmonic analysis, the harmonization of bass lines and melodies, and keyboard harmony.

2 hours weekly; 2 credits per semester

HARMONY 3 & 4: HARMONIC STYLE OF THE LATER 19TH CENTURY (M230A/B)
Study of irregular resolutions, modulation to remote keys, diminished 7th chords, 9th, 11th and 13th chords, non-dominant seventh chords, and chromatically altered chords; analysis of appropriate 19th century literature; keyboard harmonization of bass and melody lines.

2 hours weekly; 2 credits per semester

HARMONY 5 & 6: HARMONIC STYLE OF THE 20TH CENTURY (M330A/B; M530A/B)

2 hours weekly; 2 credits per semester

INSTRUMENTAL AND VOCAL ARRANGING (M384A/B)
Arranging for various instrumental combinations, including concert and jazz band. Choral arranging with emphasis on current music for classroom instruction. Development of arranging skills from piano "lead sheets" and piano arrangements. Intensive study of instrumentation, including range, transposition and timbre.

2 hours weekly; 2 credits per semester

INSTRUMENTAL MUSIC EDUCATION (M582)
A study of the methods and materials of instrumental music in the schools. Special emphasis on the organization and administration of the instrumental music program, the development of secondary school band and orchestra, repertoire, and rehearsal techniques.

2 hours weekly; 2 credits

INSTRUMENTAL TECHNIQUES, METHODS, AND MATERIALS 1 & 2 (M382A/B; M582A/B)
The study of the methods and materials of instrumental music in the schools with emphasis on teaching techniques and pedagogy. The four major units cover strings, winds and percussion, jazz, and marching band. Includes participation in Workshop Ensemble.

2 hours weekly (including Workshop Ensemble); 1 credit per semester

INSTRUMENTATION 1 & 2 (M334A/B)
A study of the nature of the various orchestral instruments. Scoring for orchestral combinations.

1 hour weekly; 1 credit per semester

INSTRUMENTATION (M534A/B)
Advanced study of instrumentation with emphasis on orchestration for the symphony orchestra. Analysis of the techniques employed by the major composers of the 18th, 19th, and 20th centuries.

½ hour weekly; 2 credits per semester

INTRODUCTION TO GRADUATE STUDY (M510A)
A survey of methods and sources for research, formulation of bibliography, and development of formal writing style.

2 hours weekly; 2 credits

INTRODUCTION TO MUSIC HISTORY 1-4 (M209A/B; M309A/B)
An introduction to, and examination of, music and musical style from the year 800 to the present. After introducing the student to various concepts of, and tools necessary for, the historical study of music, the course will concentrate on the study of Western music in an historical context. The emergence of specific composers and representative works will be examined. The first semester traces music history from the Greeks through Josquin des Prez; the second from the high Renaissance through J.S. Bach. The second year begins with the early classic (1720) and proceeds to 1800 in the first semester; the second semester begins with Beethoven's mature style and investigates Romanticism and the 20th century. Courses must be taken sequentially; exceptions require instructor's permission.

2 hours weekly; 2 credits per semester

INTRODUCTION TO OPERA REPERTORY (M322A; M522A)
Intended to introduce students to the "language of opera." Deals primarily with music as well as drama, scene picture, dance, acting and characterization. A sampling of literature from the various periods of opera.

2 hours weekly; 2 credits

JAZZ APPLIED MUSIC (INSTRUMENT OR VOICE)
Intensive private study of jazz technique, repertoire, and improvisation skills on the student's principal instrument or voice. Jazz Applied Music requirements and levels are determined by the instructor and confirmed by the faculty jury through periodic examination. Music performance majors are assigned a one-hour private lesson weekly for three credits. Students may elect additional instruction at extra cost.

3 credits (one-hour lesson) (J594A/B; J595A/B)

2 credits (one-half hour lesson) (J590A/B)

JAZZ ARRANGING (J540A/B)
Techniques of arranging for the rhythm section, small ensembles, and big band. The course will explore analysis and practical application of various arranging techniques including chord-scale voicings, melodic voice-leading, and harmonization of melodies. Students will learn how to arrange for medium and advanced level ensembles. Analysis and application of arranging techniques utilized by noted arrangers from various jazz eras (swing, bebop, post-bop, contemporary). A final arranging project is required for completion of the course. Prerequisite: Jazz Repertoire.

2 hours weekly; 2 credits

JAZZ COMPOSITION APPLICATIONS 1 (J533)
Composition, analysis, and critique of students' works. Faculty guidance on elements including form, orchestration, texture, and voicing.

2 hours weekly; 2 credits

JAZZ COMPOSITION APPLICATIONS 2 (J534)
Continuation of Jazz Composition Applications 1, with emphasis on portfolio development.

2 hours weekly; 2 credits

JAZZ COMPOSITION SEMINAR (J515)
A weekly seminar focusing on terminology, form, and orchestration. Material to be studied may come from library assignments or class members.

2 hours weekly; 2 credits

JAZZ ENSEMBLE (J544)
Performance sessions covering the development of improvisational and interactive ensemble skills. Ensemble courses will encompass a number of different ensemble formats and jazz styles.

4 hours weekly; 1 credit

JAZZ ENSEMBLE REHEARSAL TECHNIQUES (J513)
A practical experience in planning, executing, and evaluating effective rehearsals of jazz ensembles in a variety of genres. The course will focus on effective rehearsal techniques to prepare groups for stage or recording studio performances. Projects will be assigned and students will be encouraged to rehearse groups to complete projects and assignments. Emphasis will be placed on the development of leadership skills and effective management of student and professional level ensembles.

2 hours weekly; 2 credits

JAZZ IMPROVISATION (J514)
A practical and in-depth study of improvisational techniques developed during various periods of jazz (swing, bebop, post-bop, contemporary). The course will focus on melodic development, harmonization, study and analysis of literature, and style development. Students will learn how to practice and develop the skills necessary for individual and group improvisation.

2 hours weekly; 2 credits

JAZZ LITERATURE (J511)
Detailed analytic study of a particular composer or style period. Sources for analysis will include student transcriptions as well as concert attendance as possible and appropriate.

2 hours weekly; 2 credits

JAZZ REPERTOIRE (J541)
A survey and analysis of literature arranged/composed for various ensemble combinations and sizes throughout various jazz eras (swing, bebop, post-bop, contemporary). The course will synthesize arranging/composing styles with the improvisational techniques that comprise the literature of different periods. Students will demonstrate knowledge of different forms and structures utilized by noted arrangers and composers. Students will develop sufficient repertoire of jazz and standard tunes for performance and teaching at high school/college levels.

2 hours weekly; 2 credits

KEYBOARD HARMONY 1 & 2 (M161A/B)
Applied keyboard skills for piano majors with emphasis on harmonization (diatonic and chromatic functions), transposition, and traditional figured bass realization. Styles of harmonization extend from traditional accompaniment patterns to an introduction of contemporary 7th and 9th chords and "lead sheet" harmonization.

1 hour weekly; 1 credit per semester

KEYBOARD SIGHT READING (M160A/B)
An introduction to the concepts of style and interpretation. The development of visual, tactile and aural senses to assist the student in becoming proficient in the reading of music from various periods and styles.

1 hour weekly; 1 credit per semester

MAJOR MUSICAL ORGANIZATION
The major musical organizations of The Conservatory are an integral aspect of musical development for all music majors. All full-time music majors, both undergraduate and graduate, are required to participate successfully in at least one major musical organization during each semester of matriculation. Some curricula may require additional ensemble experiences. Assignment to ensembles is made by audition. See alphabetical listings for Chorale, Chorus, Festival Chorus, Orchestra, and Wind Ensemble.

METHODS OF RESEARCH/THESIS (M585A/B)
The selection, outline and supervised completion of the Graduate Thesis.

Prerequisite: Introduction to Graduate Study; Demonstrated writing ability.

1 hour private lesson weekly; 3 credits per semester

MOVEMENT FOR SINGERS 1 & 2 (D370A/B; D570A/B)
Basic ballet disciplines, control and relaxation of the body, period steps, bows, expressive movement and isolated movement, i.e., walking, standing, sitting, falling, etc.

2 hours weekly; 1 credit per semester

MOVEMENT FOR SINGERS 3 & 4 (D470A/B; D571A/B)
A continued study of movement with emphasis on relaxation and focus of energy.

2 hours weekly; 1 credit per semester

MUSIC EDUCATION CORE 1: INTRODUCTION TO MUSIC EDUCATION (M180A; M580A)

Beginning classroom techniques for Early Childhood, Kindergarten, and Grade 1 with special attention to the development of a proper vocal model. An introduction to techniques for analyzing instructional strategies of teachers through school observations and videotapes. An investigation of the personal traits and pedagogical skills of successful music teachers through study of the writings of Saphier. An introduction to instructional hardware utilized in music teaching through Curriculum Lab exploratory assignments. Field-Based Component: five group observations in elementary, secondary, and special needs schools documented in a Logbook.

1 hour weekly; 1 credit first semester

For graduate credit: A 10-15 page footnoted research paper related to classroom instructional techniques, exact topic to be determined by student interest and faculty advisement, or other approved project.

MUSIC EDUCATION CORE 2 (M180B; M580B)

A continuation of the study of the Saphier and Gower text. Continuing investigation of instructional media hardware and software commonly used in primary education. Exposure to basic art fundamentals and bulletin board preparation. Hands-on experience with songs, games and dances appropriate for the Pre-kindergarten, Kindergarten and grade one general music classroom. Field pre-practicum in an elementary school general classroom.

1 hour weekly; 1 credit second semester

For graduate credit: Design a ten-week course of study appropriate for an early childhood classroom.

MUSIC EDUCATION CORE 3: MEDIA METHODS FOR MUSIC EDUCATION (M280A; M590A)

Study of instructional media hardware, synthesizers, synthesizer theory and Macintosh music software applications. Interfacing of synthesizers and computers (MIDI) explored in-depth. Emphasis on teacher-made instructional materials via MIDI Applications. Practical experience with media hardware.

1 hour weekly; 1 credit

For graduate credit: In-depth evaluation of music education videotapes or computer software as selected by the instructor. Class presentation of the completed evaluations.

MUSIC EDUCATION CORE 4: MUSIC METHODS FOR THE SPECIAL NEEDS AND GIFTED CHILD (M280B; M590B)

Methods of identifying children with special gifts and talents in the arts, and children with special needs and handicaps. Methods of adapting or enhancing music lessons to meet the needs of the gifted and handicapped. Identification of the emotional, physical and intellectual characteristics of gifted and special needs students. Techniques for establishing special programs for special children as well as ideas for including special children into the existing music program. Knowledge of laws and implications of state and national legislation. Field internship with gifted or special needs children in area school.

1 hour weekly; 1 credit second semester

For graduate credit: A 10-15 page footnoted research paper documenting a course of study appropriate for either a middle school or high school music class. Exact topics to be determined by student interest and faculty advisement.

MUSIC EDUCATION CORE 5: MUSIC IN THE ELEMENTARY SCHOOL (M380A; M680A)

An introduction to the procedures and materials for teaching general classroom music to children from grades two through six. Development of skills in analyzing teaching materials, setting instructional goals and objectives, and writing lesson plans designed to assist the child in becoming a musically literate person. Introduction to conceptual approaches to music teaching such as Orff-Schulwerk, Kodaly, Dalcroze, Manhattanville, and Carabo-Cone. Field-Based Component: a weekly internship in an elementary school with a music specialist with emphasis on presentation of a pre-planned lesson each week documented in a Logbook. Prerequisite: Cores 1-4

3 hours weekly; 3 credits first semester

For graduate credit: Preparation of a sequentially-planned ten-lesson music instruction unit for an elementary grade including singing, listening, playing and movement activities and demonstrating a mature understanding of the content of this course. Teacher-constructed media software and testing devices will be included. Other project options may be negotiated.

MUSIC EDUCATION CORE 6: MUSIC IN THE SECONDARY SCHOOL (M380B; M680B)

Methods and materials pertinent to the education of junior and senior high school students. Exposure to content areas, audio-visual aids, discipline approaches, teaching strategies, classroom organization, lesson organization, and instructional presentation necessary for the secondary school classroom. A field internship in an area junior or senior high school.

3 hours weekly; 3 credits second semester

MUSIC EDUCATION CORE 7: SENIOR SEMINAR I (M480A; M690A)

Practice in preparation of the professional résumé package, discussion and role-playing of classroom management and discipline techniques, and a basic introduction to test development for music classes. Field-based component: This is the Senior Search Semester during which the student is expected to visit at least four school systems over six weeks in order to begin to identify possible student teaching sites. Once a site has been identified under advisement by the music education department chair, the student completes the semester with a weekly internship visit to the assigned site in preparation for student teaching next semester. Observations and internship experiences are documented in a Logbook. Prerequisite: Cores 1-6

1 hour weekly; 1 credit first semester

For graduate credit: Choice of (1) a footnoted 10-15 page research paper containing an in-depth analysis of one or more classroom management philosophies/approaches, (2) development and field testing of a music achievement test for the student's public school system, (3) other approved project.

MUSIC EDUCATION CORE 8: SENIOR SEMINAR II (M480B; M690B)

Introduction to interpersonal communication and public relations techniques for music teachers. Role-playing practice in parent-conferencing and job interviewing. Preparation for state teacher certification. In-depth case study discussions and analyses of situations encountered in student teaching. Field-based component: This Core is designed to be taken during the Student Teaching Practicum (see description below), and the student teaching experience is documented in a Logbook.
Prerequisite: Core 1-7, admission to Student Teaching, successful completion of Junior Year Music Education Competency Test.

1 hour weekly; 1 credit second semester

For graduate credit: A 10-12 minute videotape or slide tape presentation suitable for public relations usage during national MUSIC IN OUR SCHOOL MONTH or to explain the music program to parents/school committee in a public school system.

MUSIC HISTORY AND LITERATURE ELECTIVES (M516; M517)

A variety of electives in graduate music history and literature are offered regularly. Specific courses include but are not limited to the following: Music of the Middle Ages, Music of the Renaissance, Music of Gustav Mahler, History of the Performer and Performance Practice, Music of Wagner, American Music, Beethoven Symphonies.

3 hours weekly; 3 credits

MUSIC HISTORY AND LITERATURE: GRADUATE RESEARCH SEMINAR (M507; M508)

An extensive study in one major field of interest, with projects employing research techniques. A different area of music history is treated each semester. Past offerings have included Mozart Symphonies, Early Baroque Music, Music from 1900-1950, and Medieval Music.

3 hours weekly; 3 credits

MUSIC MANUSCRIPT (M133; M539)

A one-semester course dealing with the fundamentals of manuscript, the preparation of scores and parts, various methods of score reproduction, and innovations in contemporary notation, including use of the computer lab and its music manuscript software.

1 hour weekly; 1 credit

MUSICAL THEATER ACCOMPANYING (M471A/B)

Pianists will observe, assist, and follow musical theater rehearsals and rehearsal procedures in the Musical Theater Division. Piano accompanying students will be assigned to musical theater classes and programs as rehearsal pianist under the guidance of both the Music and Musical Theater Divisions. This is an applied/practical course which emphasizes a specific style and literature for pianists.

1 hour weekly; 1 credit per semester

OPERA EXPERIENCE (M220A/B)

A limited participation in the Opera Program, by audition, for non-opera students. Not open to Voice Performance majors above the sophomore level. *(See: Opera Studio.)*

1 credit per semester.

OPERA HISTORY 1 (M512A)

A survey of the origins of the Florentine, Camerata, Venetian, and Neapolitan opera through the works of Mozart and Haydn.

3 hours weekly; 3 credits

OPERA HISTORY 2 (M512B)

The French Grand Opera style, the Italian School, and German Romantic Opera through Wagner. Also studied are various contemporary trends in opera literature.

3 hours weekly; 3 credits

OPERA MAKE-UP (M421B; M622B)

Introduction to the basic techniques of character, straight, and audition make-up for the stage; wigs, moustaches, and beards.

1 hour weekly; 1 credit per semester (undergraduates)

1 hour weekly; ½ credit per semester (graduates)

OPERA STUDIO (M420; M620)

Advanced techniques of characterization, dramatic analysis, and ensemble singing in English and foreign languages. Performance of scenes and one-act operas. Opera chorus in major productions. Open to Voice Performance majors by audition.

4 hours weekly; 2 credits per semester (undergraduates)

4 hours weekly; 1½ credits per semester (graduates)

ORCHESTRA (M141; M541)

The study and performance of major orchestral and choral compositions. Advanced students may audition as soloists for performances scheduled each year. Both rehearsals and performances are required of all students accepted to orchestra.

4 hours weekly; 1 credit

ORCHESTRAL REPERTOIRE (M147; M547)

An exploration of orchestral repertoire through in-class reading.

2 hours weekly; 1 credit

ORFF-SCHULWERK

Orff-Schulwerk is an approach to Music Education which concerns itself with the total growth of the child through the medium of music. The child experiences music making with involvement in movement, speech, rhythm, singing, playing of tuned, barred instruments and improvisation. The course of study for all levels is based on guidelines as published by the American Orff-Schulwerk Association.

Level I (M513)

A broad overview of basic Orff techniques and concepts. Use of the ostinato, pentatonic scale, improvisation in all areas; i.e., singing, speech, movement, instrumental ensemble, and soprano recorder.

3 hours weekly; 3 credits

Level II (M514)

Intensive study of all pentatonic scales and modes, rhythmic training into irregular rhythms and meters, movement and instrumental and vocal improvisations, compositions of melodic and instrumental settings. Prerequisite: Successful completion of Level I.

3 hours weekly; 3 credits

Level III (M613)

Study of major and minor keys, all modes and mixtures, orchestrations of original materials and application of studies through practice teaching, explanation of pedagogic structures, introduction of the tenor and bass repertoires. Prerequisite: Successful completion of Level II.

3 hours weekly; 3 credits

ORGAN HISTORY AND LITERATURE 1 & 2 (M278A/B; M578A/B)

A study of the character and potential of the organ as a musical instrument through the important schools of organ building, i.e., the early French organ, the organ of northern Germany, the French Romantic, and the American classic organ. Special emphasis on the relationship of the instrument to the literature of the period.

2 hours weekly; 2 credits per semester

PEDAGOGY (M452A/B; M562A/B)

The study of principles and practices of music teaching. The discussion of methods and materials is followed by guided laboratory work with both class and private students. Additional requirements for graduate credit.

Brass Pedagogy (section 02)
Guitar Pedagogy (section 06)
Organ Pedagogy (section 08)
Percussion Pedagogy (section 03)
Piano Pedagogy (section 05)
String Pedagogy (section 04)
Voice Pedagogy (section 07)
Woodwind Pedagogy (section 01)

1 hour weekly; 1 credit per semester

PERCUSSION TECHNIQUES, METHODS AND MATERIALS (M186; M595)
Concentrated study of percussion instruments, with special attention given to basic techniques of snare drum playing.

3 hours weekly (including Workshop Ensemble); 1 credit per semester

Additional project for graduate credit.

PERFORMANCE STUDIO (M328A/B)
Introduction to the basic principles of live performance in concert and opera. Studies in concentration, focus, text projection and the preparation of songs, arias and short operatic scenes.

3 hours weekly; 1 credit per semester

PIANO CLASS 1 & 2 (M172A/B)
An introduction to basic keyboard skills: hand and fingering patterns, sight reading, harmonization using diatonic functions, and transposition. Supportive piano literature is assigned on an individual basis.

1 hour weekly; 1 credit per semester

PIANO CLASS FOR MUSIC EDUCATION 1 & 2 (M173A/B)
An introduction to practical piano accompanying methods and styles for Music Education majors. Repertoire is principally American folk and patriotic songs of a type found in K-12 curricula. Topics include root motion, stepwise and arpeggiated bass lines; block, broken, and rhythmicized chords and canon in common keys and meters. Movable-Do Solfege will be used in singing melodies and as an aid in the composition and analysis of accompaniments. Students will sing, write, read and perform melodies with previously composed and original accompaniments.

1 hour weekly; 1 credit per semester

PIANO CLASS 3 & 4 (M272A/B)
A continuation of Piano 1 & 2, with emphasis on sight reading harmonization (secondary and chromatic functions) and an introduction to score reading (vocal and instrumental). Supportive piano literature assigned on an individual basis.

1 hour weekly; 1 credit per semester

PIANO CLASS FOR MUSIC EDUCATION 3 & 4 (M273A/B)
A continuation of Piano 1 & 2 with emphasis on sight reading, vocal and instrumental score reading, transposition and an exposure to a variety of piano styles.

1 hour weekly; 1 credit per semester

PIANO LITERATURE (M110A/B; M511A/B)
A survey of masterworks for the piano through live and recorded performance. Particular emphasis is given to editions, composers' intentions, and interpretation.

1 hour weekly; ½ credit per semester

PIANO PERFORMANCE CLASS (M109A/B; M509A/B)
Student and faculty performances, guest masterclasses. Each year a different focus on a particular composer and style. Discussions of piano technique, psychology of performance and piano related issues and concerns.

1½ hours weekly; 1 credit per semester.

(½ credit per semester when taken concurrently with Piano Literature.)

RESEARCH TECHNIQUES FOR GUITARISTS 1 & 2 (M113A/B; M513A/B)
An exploration of the scholarly and musicological aspects of the guitar. Included are the transcription of Renaissance and Baroque lute, *vihuela,* and guitar music from tablature into modern notation. The graduate student will conduct research, under the supervision of the instructor, the result of which should constitute a contribution to the existing knowledge in the field of guitar research. (Offered in alternate years.)

1 hour weekly; 1 credit per semester

SEMINAR IN MUSIC EDUCATION (M583)
A discussion and analysis of the problems of developing a modern philosophy and method for teaching in the public schools. Seminar topics are chosen according to needs and interests.

3 hours weekly; 3 credits

SOLFEGE (M528)
An advanced course in sightsinging in all clefs, harmonic dictation and transposition. Prerequisite: Ear Training 3 & 4 or equivalent.

½ hour private lesson weekly; 2 credits per semester

STRING TECHNIQUES, METHODS AND MATERIALS (M184A/B; M684A/B)
Class lessons on violin, viola, cello, and double bass, with special attention given to basic technique, fingering, positions, bowings, tuning, articulation, acoustics, materials, teaching methods and string literature. The course will focus on the challenges of teaching the instruments in a homogeneous class setting.

2 hours weekly including Workshop Ensemble; 1 credit per semester

For graduate credit: Design a ten-week course of study appropriate for public school string teaching.

STUDENT TEACHING PRACTICUM (M485; M486)
The senior selects a major and a minor area of concentration from the following: elementary school instruction (grades K-9) and secondary school instruction (grades 5-12). Six weeks (150 hours) of full-time student teaching in the minor area and twelve weeks (300 hours) of full-time student teaching under public school master teachers with supervision by Conservatory personnel, resulting in state teacher certification for music teaching in grades K-12. Prerequisites: Cores 1-6, g.p.a. of 2.5 or better, and completion of all competency exams. *(See page 71.)*

Minor 3 credits; Major 6 credits

TEACHING IMPROVISATION (J562)
An organized and sequential approach to teaching jazz improvisation. Exploration of proven methods and materials for conveying the art of jazz improvisation to learners. The course will examine various styles of improvisation in small ensemble and big-band settings. Students will be required to demonstrate both improvisational and pedagogical skills as well as knowledge of student learning outcomes.
Prerequisite: Jazz Improvisation.

2 credits

TOPICS IN JAZZ HISTORY (J612)
A study of the origins, development, and principal artists associated with a particular stylistic period of jazz history.

3 hours weekly; 3 credits

VIOLA FOR VIOLINISTS (M149A/B; M549A/B)
Exploration of solo, viola ensemble and orchestral excerpt materials in masterclass and ensemble rehearsal formats. Students must supply viola (economical rentals available; see music office) and must be committed to learn alto clef.

1 hour weekly; 1 credit per semester

VOCAL CHAMBER MUSIC
Required for voice majors and open to other qualified students by audition. The three-year sequence covers vocal ensemble literature from motets and madrigals through opera and oratorio ensembles.

M248A/B Vocal chamber music from the 16th through the 19th century. Includes motets, madrigals, duets, lieder quartets, etc.

M348A/B Oratorio and cantata duets and ensembles.

M448A/B Opera and operetta ensembles.
1½ hours weekly; 1 credit per semester

VOCAL COACHING 1 & 2 (M457A/B; M551A/B)
Individual instruction in the interpretation, phrasing, diction, and style of compositions in the standard repertoire. Collaboration with the applied instructor in the choice and preparation of repertoire to be presented in required recitals.

½ hour private lesson weekly; 1 credit per semester

VOCAL LITERATURE 1 & 2 (M111A/B)
Reading and study of representative literature of English, Italian, French, and German composers of all periods.

2 hours weekly; 2 credits per semester

VOCAL PERFORMANCE 1 & 2 (M347A/B)
Introduction to the basic principles of live performance in concert and opera. Studies in concentration, focus, text projection and the preparation of songs, arias, and short operatic scenes. Prerequisite: Junior standing or instructor's permission.

4 hours weekly; 1 credit per semester

VOCAL PERFORMANCE 3 & 4 (M447A/B; M547A/B)
The study of more difficult literature, with an emphasis on physical characterization and dramatic analysis. The study and coordination of singing, movement and acting, which leads to the public performance of scenes.

4 hours weekly; 1 credit per semester

VOICE CLASS (M195A/B)
A study of basic techniques of vocal production, including breathing, voice placement, diction, and pitch, with special emphasis on choral singing. For instrumental concentrates.

1 hour weekly; 1 credit

WIND ENSEMBLE (M144; M544)
The study and performance of the literature for wind ensemble from traditional and contemporary repertoire. Outstanding soloists are encouraged to audition for performances with the ensemble.

4 hours weekly; 1 credit

WOODWIND TECHNIQUES, METHODS AND MATERIALS (M183A/B; M593A/B)
Class lessons on recorder, flute, oboe, bassoon, clarinet, and saxophone, with special attention given to basic playing techniques, transpositions, ranges, and performance problems encountered by public school music students. Includes participation in Workshop Ensemble. Additional project for graduate credit.

2 hours weekly (including Workshop Ensemble); 1 credit per semester

WORKSHOP ENSEMBLE
An ensemble which serves as a working ensemble for conducting students enrolled in Instrumental and Vocal Conducting Workshop. Also allows students to play and review instruments learned in Woodwind, String, Brass, and Percussion Techniques. Grade (based on attendance only) is reflected within those classes. Instrumental and vocal music will be rehearsed. Not a performing ensemble.

1 hour weekly

WORLD MUSIC (M487A)
A multi-cultural approach to musics of the world. Students will explore the traditions of rhythms and tonalities of the music of Native Americans, African Americans, Asians and Latin Americans. Lessons suitable for general music classroom instruction will be designed and experienced, and musical instruments indigenous to each ethnicity explored.

INDEPENDENT STUDY (M999)
An opportunity for a student to pursue a limited study under supervision. Projects must be from subject areas not available in regularly scheduled course offerings. Request for enrollment must be made to the Dean of the College in the form of a written proposal. Requires Dean's approval and a volunteer faculty sponsor.

1-3 credits per course

DANCE DIVISION

NOTE:
Placement in all technique classes is by ability.

BALLET FOR MUSICAL THEATER MAJORS 1 & 2 (D160A/B)
Basic vocabulary and technique.

3 hours weekly; ½ credit per semester

BALLET FOR MUSICAL THEATER MAJORS 3 & 4 (D260A/B)
Continued work on technique and vocabulary.

3 hours weekly; ½ credit per semester

BALLET FOR MUSICAL THEATER MAJORS 5 & 6 (D360A/B)
Continued work on technique, vocabulary and combinations of ballet and jazz

3 hours weekly; ½ credit per semester

BALLET PEDAGOGY (D220)
Materials from Laban analysis are included in beginning teaching methods for Ballet.

3 hours weekly; 3 credits

BALLET PEDAGOGY (INTERMEDIATE) (D320A/B)
Continuation of Pedagogy D220. Prerequisite: D220

1½ hours weekly; 1½ credits per semester

BALLET PEDAGOGY (ADVANCED) (D420A/B)
Continued study of teaching methods with guided practical experience. Prerequisite: D320

1½ hours weekly; 1½ credits per semester

BALLET TECHNIQUE 1 & 2 (D110A/B)
The five positions, simple barre work, and fundamental steps.

7½ hours weekly; 2½ credits per semester

BALLET TECHNIQUE 3 & 4 (D210A/B)
Barre, center turns, adagio and allegro floor work.

7½ hours weekly; 2½ credits per semester

BALLET TECHNIQUE 5 & 6 (D310A/B)
Advanced barre work, pirouettes and fouettes; adagio and allegro in rhythmic patterns, beats, elevation, and style.

7½ hours weekly; 2½ credits per semester

BALLET TECHNIQUE 7 & 8 (D410A/B)
Continued advanced barre work, turns, elevation with beats.

7½ hours weekly; 2½ credits per semester

CHOREOGRAPHER IN MUSICAL THEATER (D432A/B)
A comprehensive course including producing, auditioning, directing, choreography, musical staging, period research, styles of dance schemes of production, and related media.

1½ hours weekly; 1½ credits per semester

CHOREOGRAPHY 1 & 2 (D130A/B)
A problem solving approach to help dancers play with the concepts of space, time, energy, weight, and use of improvisation. Introduction to elements of choreography.

1 hour weekly; 1 credit per semester

CHOREOGRAPHY 3 & 4 (D230A/B)
Basic rules of dance choreography and improvisation using forms, rituals and historical periods. The reactions to spontaneous and planned tasks in a personal approach to movement. Solo and group studies.

1½ hours weekly; 1½ credits per semester

CHOREOGRAPHY 5 & 6 (D330A/B)
The development of individual style by correlating acquired knowledge and experience. Weekly and semester assignments.

1½ hours weekly; 1½ credits per semester

CHOREOGRAPHY 7 & 8 (D430A/B)
Continued study with the development of more difficult assignments.

1½ hours weekly; 1½ credits per semester

DANCE PRODUCTION 1 (D171A)
Introduction to the basics of technical production and stage management, safety, set, costume, lighting and sound design.

1 hour weekly, plus "run crew" for one show; 1 credit

DANCE PRODUCTION 2 (D171B)
Students elect an area of interest (sets, lighting, costuming or sound) and apprentice for 14 hours of "tech" time plus the run of one show.

1 credit

HISTORY OF DANCE (D241)
A survey of the dance in history with consideration of ethnic, ritual and cultural influences and with an emphasis on professional dance. Reading required along with dance involvement.

3 hours weekly; 3 credits per semester

JAZZ FOR MUSIC THEATER (D262A/B)
Intermediate work on jazz styles for theater.

3 hours weekly; 1 credit per semester

JAZZ FOR MUSIC THEATER (D362A/B)
Advanced work on jazz styles for theater.

3 hours weekly; 1 credit per semester

KINESIOLOGY AND ANATOMY (D141)
A study of the major joints of the body, and muscle location and action in their relationship to movement. The study of the structure of organs and individual systems and their functions in the whole organism. How to improve dance technique so as to prevent injury.

3 hours weekly; 3 credits

LABANOTATION 1 & 2 (D232A/B)
The Laban system of recording dance movement in writing.

2 hours weekly; 1½ credits per semester

LABAN-DANCE EDUCATION 1 & 2 (D431A/B)
Advanced study of Laban's theories pertaining to education, performance and artistic growth. Opportunities for individual study, development of personal interests and practical experience within a range of situations. Prerequisite: Laban Analysis 1-4.

1½ hours weekly; 1½ credits per semester

LABAN MOVEMENT ANALYSIS 1 & 2 (D131A/B)
An introduction to Laban's theories of movement and the study of effort/shape as they relate to ballet and modern techniques, form and style, creative movement and composition.

2 hours weekly; 2 credits per semester

LABAN MOVEMENT ANALYSIS (D231)
A study of the basic concepts of Laban Movement Analysis with emphasis on perception, communication and education in movement.

3 hours weekly; 3 credits per semester

MODERN PEDAGOGY (D221)
Materials from Laban analysis are included in beginning teaching methods for modern dance.

3 hours weekly; 3 credits per semester

MODERN PEDAGOGY (INTERMEDIATE) (D321A/B)
Continuation of Pedagogy D221. Prerequisite: D221

1½ hours weekly; 1½ credits per semester

MODERN PEDAGOGY (ADVANCED) (D421A/B)
Continued study of teaching methods with guided practical experience. Prerequisite: D321

1½ hours weekly; 1½ credits per semester

MODERN REPERTOIRE & REHEARSAL (D340A/B)
The development of familiarity with modern repertoire through close association with faculty and guest artists during preparation and rehearsals of workshops and major performances.

1 hour weekly; ½ credits per semester

MODERN TECHNIQUE 1 & 2 (D111A/B)
The study of tension and relaxation, analysis of body functioning, limbering, stretching, coordination, correctives for posture and weight distribution, and the technique of breathing. Basic barre work, stretches, isolations and movements in jazz. Bartenieff Fundamentals incorporated.

7½ hours weekly; 2½ credits per semester

MODERN TECHNIQUE 3 & 4 (D211A/B)
Swing and guided movement, rotation, elevation, floor work, elasticity, vibrato, space and dynamics. Theater and television jazz style.

7½ hours weekly; 2½ credits per semester

MODERN TECHNIQUE 5 & 6 (D311A/B)
More advanced floor work and elevation, rhythmic variations, and endurance training. Advanced barre, stretches and center work in jazz.

7½ hours weekly; 2½ credits per semester

MODERN TECHNIQUE 7 & 8 (D411A/B)
Solidifying of acquired knowledge leading toward virtuosity. Advanced barre, stretches and center work in jazz.

7½ hours weekly; 2½ credits per semester

MUSIC AND CHOREOGRAPHY (D451)
Analyzing 19th & 20th Century music scores for the musical elements as applied to choreography.

3 hours weekly; 3 credits per semester

MUSIC FOR DANCERS (D212)
An introduction to the fundamentals of music and to basic listening skills as necessary for dancers.

3 hours weekly; 3 credits

MUSIC LITERATURE FOR DANCERS 1-4 (D251; D351)
The study of music appropriate to dance through an historical approach. Course 1 & 2 is music of the Renaissance and Baroque eras; 3 & 4 is music of the Classical, Romantic and Contemporary eras.

3 hours weekly; 3 credits per semester

PROPRIOCEPTIVE MOVEMENT TECHNIQUE (D161A/B, D261A/B)
Development of healthy movement habits in preparation for a career of dance. Exercises to develop strength, flexibility and endurance while maintaining correct body mechanics and an ability to listen carefully to the particular needs of one's own body to maximize strengths and tend to weaknesses; breath in movement, warm-up and cool-down practices, injury prevention and care, alignment, basic nutrition and psychological factors related to injuries and stress.

3 hours weekly; ½ credit per semester

REPERTOIRE & REHEARSAL, BALLET (D440A/B)
The development of familiarity with classical repertoire through close association with faculty and guest artists during preparation and rehearsals of workshops and major performances. Includes partnering when appropriate.

1 hour weekly; ½ credit per semester

SENIOR PROJECT (D441A/B)
A project in the student's special field of interest undertaken with the advice of the faculty and Division Chair. The project may take any of several forms, and is expected to represent a high level of artistic achievement.

2 credits either semester

STYLES (D150A/B)
Tap (section 01)
Folk (section 02)
Jazz (section 03)
Spanish (section 04)
Alexander Technique (section 05)
Pointe and Variation (section 06)
Men's Class (section 07)

2 hours weekly; 1 credit per semester

TAP FOR MUSICAL THEATER (D163A/B)
Basic vocabulary and technique

1 hour weekly; ½ credit per semester

TAP FOR MUSICAL THEATER (D263A/B)
Continued work on vocabulary, technique and performance style.

1 hour weekly; ½ credit per semester

TAP FOR MUSICAL THEATER (D363A/B)
Continued work on technique, performance style and auditioning techniques

1½ hour weekly; ½ credit per semester

INDEPENDENT STUDY (D999)
An opportunity for a student to pursue a limited study under supervision. Projects must be from subject areas not available in regularly scheduled course offerings. Request for enrollment must be made to the Dean of the College in the form of a written proposal. Requires Dean's approval and a volunteer faculty sponsor.

1-3 credits per course.

THEATER DIVISION

NOTE:
Placement in all technique classes is by ability.

ACTING 1 & 2 (T111A/B)
This course helps students free and expand their instrument and remove tension and inhibitions in order to become flexible, creative and expressive actors. Students are given a way of working the fundamentals of acting including concentration, pursuing an objective with both physical and psychological actions, and discovering the truth using both improvised and scripted scenes. The movement aspect encompasses warm-ups, alignment work, physicalizing images and character body movement.

5 hours weekly; 3 credits per semester

ACTING 3 & 4 (T211A/B)
Technique for scene rehearsal emphasizing basic principles of acting including concentration, finding objectives, playing actions, personalizations and creating a role. Prerequisite: Acting 1 & 2 or audition.

4 hours weekly; 2½ credits per semester

ACTING 5 & 6 (T311A/B)
Continued development of acting techniques: concentration upon working in period plays from Ancient Greece to the 19th century. Emphasis on characterization, interplaying, internal and external projection. Prerequisite: Acting 3 & 4 or audition.

4 hours weekly; 2 credits per semester

ACTING 7 & 8 (T411A/B)
Development of an individual way of working that makes the actor self-sufficient. First semester is a detailed review of basic techniques in behavioral reality, and the second semester is advanced script analysis of different styles. Exercises, improvisations, scene presentations and monologues are required.

4 hours weekly; 4 credits per semester

ACTING FOR DANCERS (T340; T440)
Fundamentals of acting: exercises in concentration, observation, relaxation, emotional recall, development of imagination through improvisation, study and work on actor problems, analysis, and elementary scene work. The second year concentrates on further development of acting techniques through scene and monologue study.

3 hours weekly; 3 credits per semester

DIRECTING 1 & 2 (T310A/B)
Directing fundamentals. An examination of the role of the director in the modern theater through analysis of aesthetics and directing techniques. Development of the student's ability to find a concept for a production, to work with actors and to realize a complete stage picture. Major emphasis is on a theoretical foundation for practical usage in later courses.

2 hours weekly; 2 credits per semester

DIRECTING 3 & 4 (T410A/B; T610A/B)
Continuation of Directing 1 & 2. Emphasis on the practical aspects of directing including play selection, auditions, casting, rehearsals, scheduling, etc. Concentration upon a director's concept, dealing with actors and staging of scenes. Workshop productions with production books are required.

2 hours weekly, plus showings; 3 credits per semester

HISTORY OF THEATER 1 & 2 (T344A/B)
Traces theater from its origins to the present; music, dance, cultural and historical influences in a global context; discussion and study of dramatic literature (plays, musicals, essays) from all periods; emphasis on performance and performers throughout history.

3 hours weekly; 3 credits per semester

INTRODUCTION TO THE THEATER 1 & 2 (T140A/B)
Students will read representative plays from the classical era to the contemporary period. These plays will be used to examine dramaturgical structure, genre and style. They will also serve as the focus for projects through which students will explore the roles of the playwright, the director, the actor, the designer and the critic. Requirements include readings, short papers, projects and exams.

2 hours weekly; 1½ credits per semester

MODERN AND CONTEMPORARY DRAMA 1 & 2 (T343A/B)
A study of the major plays, trends and developments in modern drama and theater from Ibsen to the present day. Plays will be examined in their historical, socio-political, cultural and performance contexts. The class is structured around lectures, discussions and student reports. Course requirements include readings, papers, reports and exams.

3 hours weekly; 3 credits per semester

MOVEMENT FOR ACTORS (T212A/B)
The study of mental and emotional connection to movement in acting. First semester students use visualization and movement improvisation to expand understanding and control of the emotional/physical connection. Second semester is designed to develop conscious control of mind/body connections. Exercise focus on rhythm, tension, and body language.

1½ hours weekly; ½ credit per semester

MUSICAL THEATER 1 & 2 (T130A/B)
The concentration on choral unity, musical skill, blend, intonation, cooperation, vocal range and dexterity and stylistic flexibility of the Musical Theater Chorus. Concert performance with class soloists in first semester; staged performance in second semester.

2 hours weekly; 1 credit per semester

MUSICAL THEATER 3 & 4
The development of students as individual performers concentrating on song interpretation using acting techniques. Sight-singing and advanced music fundamentals are offered in the musicianship lab. Vocal and movement styles of American musical theater and popular culture are taught. The course culminates in a mainstage presentation.

Performance Class **(T230A/B)**
5 hours weekly; 2½ credits per semester

Music Lab **(T231A/B)**
2 hours weekly; 1½ credits per semester

MUSICAL THEATER 5 & 6
Further development of musicianship and refinement in performance, the combination of vocal and acting skills with the development of character in musical play scenework including both song and dialogue, continuing experience in American musical theater styles and the European styles that influenced them. Music lab includes additional training in solfege and advanced sightsinging as a soloist and in small ensemble groups.

Scene Study **(T330A/B)**
3 hours weekly; 1½ credits per semester

Music Lab **(T331A/B)**
2 hours weekly; 1½ credits per semester

MUSICAL THEATER 7 & 8 (T430A/B)
More advanced studies in all areas, including audition techniques and working in the "business" of theater.

5 hours weekly; 3 credits per semester

MUSICAL THEATER: CULTURAL PERSPECTIVES 1-4 (T621A/B; T622A/B)
A sequential study of genres, major plays and musicals and theatrical movements throughout history. Works will be considered with regard to theme, symbolism, imagery, production values, historical and sociological context, as well as artistic and philosophical movements of each era.

3 hours weekly; 1½ credits per semester

MUSICAL THEATER REPERTOIRE, GRADUATE 1-4 (T630A/B; T631A/B)
Individual coaching in song interpretation, phrasing, diction, and style. Expansion of repertoire and preparation for required recitals and for the final thesis presentation at the conclusion of the master's program. This project will be approximately one hour in length. It will draw on musical and interpretive resources from the repertoire study, using cultural and historical perspectives to develop appropriate, creative, and dramatic scripted elements for the performance.

½ hour weekly; 1 credit per semester

MUSICAL THEATER SEMINAR, GRADUATE 1-2 (T635A/B)
Focus is on the development of the singer-actor as interpreter of song using a variety of popular American and Musical Theater vocal styles. The goal is the development of a flexible, expressive vocal instrument with a personalized interpretive approach: music, lyric and interpreter as one entity. An emphasis is placed on the "business of theater"—how to work and keep working.

4 hours weekly; 2 credits per semester

SCRIPT AND SCORE ANALYSIS 1-2 (T634A/B)
An applied study of specific historical musical theater genres. Students will develop a comprehensive working knowledge of:
1. operetta (1850-1930)
2. musical comedy (1910-1940)
3. musical play (1940-1971)
4. Sondheim (1971-present).

Acting and vocal techniques of each genre will be examined in detail. Solos, duets and small ensembles will be assigned from each genre with corresponding scene work.

4 hours weekly; 2 credits per semester

SHAKESPEARE 1 & 2 (T243A/B)
A theatrical approach to selected plays through close readings of the script and discussions of meaning and staging. The histories and comedies are covered in the first semester, the tragedies and problem plays in the second. The premise of the course is that Shakespeare is a contemporary playwright, not a writer of historical literature. Open to all divisions. Each semester independent of the other. Mid-term exam and final exam.

3 hours weekly; 3 credits per semester

SPEECH 1 & 2 (T141A/B)
An introduction to speech for the stage: basic vocal technique and diction, principles of relaxation, breath control and resonance for vocal quality. Phonetics and the physiology of the vocal mechanism. Individual training in the correction of regional speech and in the improvement of voice quality. Oral interpretation.

2 hours weekly; 2 credits per semester

SPEECH 3 & 4 (T241A/B)
Intermediate and advanced techniques of voice and diction.

2 hours weekly; 2 credits per semester

SPEECH 5 & 6 (T341A/B)
Emphasis is upon speech for the Classic stage. Theater speech becomes a part of the actor's persona. Assignments use set-up so that there is a connection with the work done in Acting 5 & 6.

2 hours weekly; 2 credits per semester

SPEECH 7 & 8 (T441A/B)
Advanced work in voice and diction. The elimination of remaining vocal tensions and incorrect speech habits. Further development of breath support, vocal color, resonance and correct articulation with an emphasis on audition material.

2 hours weekly; 2 credits per semester

STAGE MAKE-UP (T122A/B; T522A/B)
The application of straight and character make-up and the use of all materials. A basic course.

2 hours weekly; ½ credit per semester

STAGECRAFT 1 (T120A)
Introduction to the basics of technical production and stage management, safety, set, costume, lighting and sound design.

1 hour weekly, plus "run crew" for one show; 1 credit

STAGECRAFT 2 (T120B)
Students elect an area of interest (sets, lighting, costuming or sound) and apprentice for 14 hours of "tech" time plus the run of one show.

1 credit

INDEPENDENT STUDY (T999)
An opportunity for a student to pursue a limited study under supervision. Projects must be from subject areas not available in regularly scheduled course offerings. Request for enrollment must be made to the Dean of the College in the form of a written proposal. Requires Dean's approval and a volunteer faculty sponsor.

1-3 credits per course.

LIBERAL ARTS

The Liberal Arts mandate at The Boston Conservatory is the development of the literate artist: one who has the verbal and compositional skills to communicate experience not only through performance but also through oral and written discourse. Besides reading, writing and analytical skills, our students gain an understanding of cultural history and cultural criticism that lets them reflect deeply on the links between performance and community, and understand the artist's potential as a teacher and shaper of culture.

Liberal Arts education immerses students in other historical moments, other cultural worlds, other human sensibilities, and stimulates them to reflect upon their own lives and cultures. This intellectual experience—whether it involves the struggle to understand James Baldwin's reaction to Uncle Tom's Cabin, Plato's understanding of the connection between "eros" and philosophy, or the Buddhist understanding of samsara—makes a student aware of the complexity and multiplicity of human possibilities of choice, belief, and action. Such study highlights human invention in the face of the conflicts and crises of individual and historical struggles. It empowers students to see their lives as a unified whole and to make informed and reasoned choices concerning goals and responsibilities to culture and community.

LIBERAL ARTS CORE 1 (L130A)
A college level seminar in reading, writing and critical analysis that develops students' expression and communication skills through ongoing journal, autobiographical and text-based writing. Classroom work includes reading and discussion of student texts. Frequent conferences with the instructor are expected. Texts are chosen to encourage students to participate in the public discourse surrounding issues of difference and multiculturalism. Commonly used texts include anthologies of contemporary essays, and/or selected autobiographies or journals including those of women and writers of color.

LIBERAL ARTS CORE 2 (L130B)
The second semester is a continuation of Core 1, and intended to be a more advanced seminar in reading, writing and critical analysis. The focus of the course is on close critical reading and interpretation of texts within a philosophical and historical framework. Jean Paul Sartre, Kafka, Virginia Woolf, Zora Neal Hurston and other twentieth century European and American writers have been used. The course explores the influence of technology and World War I on the development of the modernist movements in the arts. Beginning with the French Symbolists' poets, European and American writers and painters who expressed a modernist spirit are discussed. Special attention is given to developments in modern music and other movements in this period such as cubism and surrealism. The course includes an examination of World War II, in particular, a look at recent film treatments of the Holocaust; contemporary writers such as Borges, Kincaid, Munroe, Mishima, Carver, Wideman and Silko; and an introduction to Post-modern Theory. Writing assignments stress academic research as a spirit of inquiry, concept development, methods of explication and documentation skills. Final projects require students to make presentations that show correlations between two or more of the major art forms within a similar period.

LIBERAL ARTS CORE 3 (L230A)
"The Chalice and the Blade: A Cultural History of the West from Homer to Plato." The course title is borrowed from a book by Raine Eisler. Her schematic description of world cultures as either "chalice" or "blade," based on their different ways of defining "power," is used as a an open-ended framework for the study of archaic and classical Greek culture and its influence on the contemporary west.

The semester aims at an in-depth immersion in one specific culture through roughly three hundred years of its history so that students gain a full understanding of interconnections between cultural values and forms of art, politics, and philosophy. The class continues to develop and refine students' abilities to read, write, interpret, and analyze, as they develop a familiarity with a set of readings of "classic" western texts in historical context—from Homer's Iliad and Odyssey in the recent Robert Fagels translations (they are taught in alternate years), to the poetry of Sappho (the one voice of female experience within a male dominant tradition), to selected tragedies to Plato's Symposium. As a background text and reference work, students use Richard Tarnas, The Passion of the Western Mind.

The course approaches the study of ancient western culture through discussion of contemporary debates on humanity's supposed aggressive origins. Students are introduced to the views of contemporary archeologists, ethnologists, anthropologists, sociobiologists—figures such as Konrad Lorenz, Melvin Konner, Ashley Montague, Marija Gimbutus, and Eisler herself.

Central themes throughout the course include: war and peace; the nature and function of myth and media; the concept of the "Hero" and "hero systems;" forms of "knowledge" and the nature of the "master/disciple" relationship; and the central role of performing arts in ancient Greek culture.

LIBERAL ARTS CORE (L230B)

"Utopia and Terror: The Search for Human Perfection and the Threat of Violent Coercion in Western Cultural History from the Fall of Rome to Romanticism." The course uses its thematic focus to allow greater depth of treatment instead of a survey approach; however, the historical range of this semester is much broader, and the attention to historical process and change much stronger. The course frames its treatment of western civilization within the debate concerning the value or danger of the "utopian" impulse in the West. The course focuses on both secular and religious ideals of perfection from the image of Rome as the "eternal" city to St. Augustine's image of the "City of God"; from the "holy grail" of medieval Christianity to the ideal city of the renaissance; from the dream of the scientific utopia of Francis Bacon's New Atlantis to Robespierre's "Republic of Virtue" and the "terror" of the French Revolution.

Central themes encountered throughout the semester include: conflicting cultural definitions of human goals and desires, tensions in central philosophical and religious doctrines between fulfillment in "this world" and "the next," and tendencies for those with a program of perfecting humanity to turn to violent exclusion, coercion, or genocide of the "impure."

LIBERAL ARTS CORE 5 (L330A)

"Alternatives to the West—Studies in Cultural Difference." The course analyzes the customs, philosophy and values of non-western cultural traditions through reading of selected texts and viewing of films. Areas of focus include: oral traditions; antimaterialism; antiauthoritarianism; and varied definitions of the "self." Historical, political, and socio-economic contexts are included. Texts also explore conflicts between western and non-western structures. Students read both ancient and contemporary works from Native American, Chinese, Japanese, and African cultures, and writers such as Erdrich, Silko, Achebe, Murasaki, Enchi, Basho have been included. Students write two formal essays, develop an oral presentation and write an essay final.

LIBERAL ARTS CORE 6 (L330B)

"Sources of Contemporary Thought: Conflict and Critiques." The course uses the premises of cultural studies and anthropology to analyze the power structures of Imperialist suppression of indigenous cultures as exemplified in the work of Conrad, Melville, Rhys, Cliff, Head and Achebe. Texts have included both selected contemporary writers of the Third World and of eastern and western Europe. The semester treats theories of several modern western and non-western thinkers (Hegel, Marx, Freud, Nietzsche, Fanon) who cast light on colonialism, power relations, and contemporary world issues. The approach also stresses the role of the artistic representation of groups and cultures and the role of art in bearing witness to the struggle for cultural identity and survival. Representation of the "other" is viewed through such contemporary critical concepts as "the rhetoric of empire" and "psychic interiorization." Stress is placed on elements of film criticism, especially visual representation and its ability to "colonize the other" through images. In this final semester students are asked to apply some of the critical theories discussed in the class to the performing arts repertoire they have experienced as well as the traditional western texts they have studied earlier in the Core. They are offered a chance to view art in terms of contemporary political and social controversies.

Each Liberal Arts Core course meets 3 hours weekly; 3 credits per semester

ADVANCED WRITING WORKSHOPS (L332)

Offered in alternate semesters: Poetry, Short Fiction, Children's Literature, Professional Communication.

3 hours weekly; 3 credits

AMERICAN LITERATURE 1 & 2 (L331A/B)

Major United States writers and literary movements. Essays, poetry, and fiction from the Puritan period to the contemporary.

3 hours weekly; 3 credits per semester

CHILD GROWTH AND DEVELOPMENT (L523)

The study of normal growth and development from conception through maturity with emphasis on the areas of cognitive processes, language development, and patterns of psycho-social development.

3 hours weekly; 3 credits

EDUCATIONAL PSYCHOLOGY (L132B)

The study of theories of learning, maturation, motivation, and socialization. Includes child and adolescent psychologies, and problems of classroom dynamics.

3 hours weekly; 2-3 credits

EUROPEAN STUDIES (L334)

Subjects and selections change yearly. Offerings may emphasize national literatures (e.g., British, German, Russian, etc.) significant works of a renowned author (i.e., Danté, Goethe, Joyce), or major literary/philosophic movements.

3 hours weekly; 3 credits

FRENCH 1 & 2 (L121A/B)

An emphasis on speaking elementary French correctly. Grammar, reading, and writing also receive intensive practice.

3 hours weekly; 3 credits per semester

FRENCH 3 & 4 (L221A/B)

Advanced French. Offered only when there is sufficient enrollment.

3 hours weekly; 3 credits per semester

GENERAL PSYCHOLOGY (L132A)

An introduction to the major principles, methods, and systems in psychology, and their application to the performing artist.

3 hours weekly; 2-3 credits

GERMAN 1 & 2 (L122A/B)

A thorough study of the rudiments of German grammar and pronunciation, the reading of German texts, and oral and written translation and parsing.

3 hours weekly; 3 credits per semester

GERMAN 3 & 4 (L222A/B)

Advanced German. Continuing work in reading of difficult German materials from the lieder repertory, music history (including original documents), artistic literature, and journalistic literature; grammar review and vocabulary expansion, with attention to musical terminology; conversational practice in class and in additional individual sessions; German composition and dictation. Offered only when there is sufficient enrollment.

3 hours weekly; 3 credits per semester

ITALIAN 1 & 2 (L120A/B)

An introduction to Italian pronunciation, grammar, conversation, and composition. Includes readings in modern Italian, as well as simple selections from opera libretti.

3 hours weekly; 3 credits per semester

ITALIAN 3 & 4 (L220A/B)
An emphasis on modern conversational Italian, and more advanced selected readings from Italian literature and libretti. Offered only when there is sufficient enrollment.

3 hours weekly; 3 credits per semester

PHILOSOPHY OF EDUCATION (L332A)
An inquiry into the foundations of education, the changing role of schools, and current classroom and community issues.

3 hours weekly; 2-3 credits

POETRY OF DIVERSITY (L331A/B)
A seminar designed to combine selective analytic study of a variety of poetic traditions and modes from throughout the world with a "workshop" for poetry writing based on previous study of models and forms. The course includes the study of several Chinese and Japanese traditional poetic forms, such as haiku, tanka, renga, haibun and shih, as well as Arabic forms such as the ghazal, African praise poems, Polynesian pantoum and traditional English and European forms such as the sonnet, elegy and aubade. Students learn to read and talk about poetry, and to critique and encourage each other's work.

3 hours weekly; 3 credits per semester

PSYCHOLOGY
See General Psychology and Educational Psychology.

TRAGEDY AND COMEDY (L333)
An exploration of human responses to the problems of existence, with emphasis on the impulses behind the origins, forms, and meanings of these genres.

3 hours weekly; 3 credits

INDEPENDENT STUDY (L999)
An opportunity for a student to pursue a limited study under supervision. Projects must be from subject areas not available in regularly scheduled course offerings. Request for enrollment must be made to the Dean of the College in the form of a written proposal. Requires Dean's approval and a volunteer faculty sponsor.

1-3 credits per course.

Courses offered by each of the three Conservatory divisions may be appropriate as Liberal Arts electives for students from other divisions. A partial list of such courses would include Music History, History of Dance, History of Theater, Shakespeare, and Modern Drama. Students are urged to consider these options, as well as cross registration at other Pro-Arts Consortium colleges, when selecting electives appropriate to their individual goals.

ADMISSIONS

Applicants are considered for admission based on the audition results in conjunction with academic preparation and artistic recommendations. All decisions for openings in the incoming Fall (September) class are announced April 1. Applicants who are offered full admission will be notified April 1 (for September enrollment) and will be advised of financial aid and/or scholarship packaging. Applicants are requested to notify The Conservatory regarding their intent to enroll not later than May 1 with a tuition deposit of $500.00 (Non-refundable).

After May 1, admissions reviews and status notification are done on a rolling basis, continuing until all openings are filled or the beginning of classes in the fall, whichever come first. (Non-degree and Re-Admit applicants may apply at any point in the admissions calendar year. However, financial aid deadlines are still in effect regardless of status.)

HOW TO APPLY

To apply for admission to The Conservatory, you will need to submit a completed application, application/ audition fee and all necessary supporting materials.

All degree-seeking applicants are expected to send as complete an application packet as possible. This includes personal essay, artistic résumé, repertoire list, and three letters of recommendation. If possible, official transcripts and standardized test scores should be included. International students should refer to the additional requirements as listed in the International Applicant section. Upon our receipt of your application packet, you will receive written confirmation of receipt of application, audition date, notice of any missing documents and additional details concerning the audition day.

Incomplete applications will remain on file for one year.

Applicants who do not send completed applications should expect that their application will be delayed in its review.

For scholarship and financial aid purposes, only complete applications will be considered.

IMPORTANT DATES

November 15	Receipt of applications for regional auditions in Seattle, San Francisco, Los Angeles and Las Vegas
December 15	Receipt of application for regional auditions for Chicago, Houston, Orlando and Washington, D.C.
February 15	Receipt of all taped auditions for scholarship/ financial aid consideration.
March 1	Completion of all applications for scholarship/financial aid consideration.
April 1	Notification of all admission and financial aid offers.
April 15	Completion of all international applications from overseas.

Please note that faxed materials are not considered official and therefore are not acceptable.

MID-YEAR ENROLLMENT (JANUARY)

January enrollment is limited. Students applying to the Music Division as undergraduate transfer students and to the Master of Music, Graduate Performance Certificate and Artist Diploma programs (MM, GPC and ADP) will be considered. Applicants for January must be able to be placed in second semester coursework and not require any remedial or ESL support coursework or orientation.

Applicants considering January enrollment should contact the Admissions Office directly to discuss their situation and appropriate application and audition arrangements.

SUMMER ENROLLMENT (JULY)

At this time the only program accepting summer degree admissions is the Jazz Program. Contact the Admissions Office for details, procedures, and deadlines.

HOW TO SCHEDULE A VISIT

If you would like to see the school, sit in on classes and meet with the division chair, contact the Office of Admissions at least two weeks prior to the date you would like to visit. We will arrange a schedule that will best suit your major. Be advised that although The Conservatory does encourage class visits, they are available on a limited basis only. Please contact the Office of Admissions for more information.

FRESHMEN APPLICANTS

In order to be considered for admission we must have a complete application packet and audition results. For admission to a Bachelor's Degree Program, an academic grade point average of 2.7 and SAT combined score of 1050 is expected. Applicants with significantly lower academic grades will be counseled into the Diploma Program for one year following which admission to the degree program may be requested. Applicants will be considered with an academic track preparation from an accredited high school. Applicants who have completed a GED in conjunction with some high school level work should send all relevant information. Advanced standing is possible through AP (Advanced Placement) or CLEP (College Level Examination Program) exams. Applicants who have taken these exams should submit official test scores at the time of their application for evaluation by the Dean of the College.

TRANSFER APPLICANTS

Applicants who have any college level credits are considered transfer applicants. One full-academic year (more than 32 credits) must demonstrate an overall 2.5 grade point average. Applicants with fewer credits are also required to submit official high school transcripts. Copies of catalogues or legible and complete copies of all courses taken with appropriate grading scale information must be received by July 1 for review and transfer of credit approval. Material received after this date will be evaluated in the Fall by the Dean of the College and the Division Chairperson. As programs of study, course elections and financial aid are often affected by transfer of credit, it is in the best interest of the student to be sure that this documentation is received by the deadline stated.

GRADUATE APPLICANTS

Individuals applying to all graduate level academic-based degree programs (i.e. Master of Music, Master of Fine Arts) are expected to have achieved a Bachelor's degree in their chosen field from an accredited college or university. The program of study should represent four years of focused, intensive training similar to that at The Boston Conservatory. It is expected that applicants will have earned a minimum of a 3.0 or "B" average in their coursework upon graduation.

Applicants who do not have this basic admission requirement will be required to demonstrate equivalency of knowledge either through transcripts, standardized exams, professional experience, and/or placement exams administered by The Conservatory. It is possible to be placed at the graduate level in performance work while completing undergraduate deficiencies. Course election information and length of study to earn the Master's degree will be determined following the audition, transcript evaluation, and exam results. Applicants in this circumstance should expect that the length of time required to earn the Master's degree will be lengthened from the normal two years.

Prospective students applying to the Graduate Performance Certificate or Artist Diploma are not required to have earned a Bachelor's degree in their chosen field. Admission is based on audition, performance experience, and learned repertoire. Applicants may not automatically change from the GPC or ADP to the Master of Music program without an application review and approval by the Dean of the College.

ENGLISH LANGUAGE REQUIREMENTS

It is the policy of the United States Immigration and Naturalization Service and The Boston Conservatory that students must have sufficient English language skills to participate successfully in their chosen curricula. To this end, The Boston Conservatory provides English language training to students who need it.

All students who are not native-English speakers are required to submit the results of the TOEFL examination with the Application for Admission. In addition, an in-person or telephone interview may be required. All incoming international students who score below 580 on the TOEFL will be required to participate in the four-week SUCCESS Program prior to beginning studies.

Based on evaluation during the SUCCESS program, additional English coursework will be stipulated. Coursework may range from five hours per week to an Intensive English Program of approximately 15 hours per week, depending on the needs of the student. Skills areas to be taught include conversation and listening, academic reading and writing, and daily coursework in grammar. It is anticipated that most incoming international students will enroll for a minimum of one year

of English coursework with subsequent courses as necessary. All students are assessed at the end of each semester of study. Proficiency in all areas of English is expected.

All students enrolled in English coursework are subject to examinations and grades. Academic credit towards degree completion for Conservatory ESL classes varies by degree program. International students should be aware that a low level of English ability will lengthen the time necessary to complete a program of study, and may extend enrollment by a year or more.

***Provisional admission** is offered to students who have completed a successful audition and have all requisite academic credentials, but who do not demonstrate an acceptable English ability to allow for full-time enrollment at The Conservatory. For students offered this provisional status it is expected that an Intensive English Program will be required with minimal course enrollment at The Conservatory until adequate English proficiency is demonstrated.*

Mid-year admissions will be on a case-by-case basis and are subject to the same English language requirements as fall admissions.

NON-DEGREE APPLICANTS

Applicants should submit a completed application, fee, and official copies of college transcripts.

RE-ADMIT APPLICANTS

Applications for re-admission do not require a fee but do require the completion of the basic application and an audition. Supporting materials are not usually required. However, The Conservatory reserves the right to request these materials of any applicant. Re-admission is not automatic and is subject to approval by both the Division Chairperson and the Dean of the College.

HOW TO AUDITION

All applicants are required to complete an audition as part of the admission process. No audition will be scheduled without the filing of a formal application with The Boston Conservatory Office of Admissions.

Auditions are held in Boston and at regional audition sites in the United States. Whenever possible, a "live" audition is preferred to that of a taped audition. However, taped auditions are accepted for all programs and degree levels (except Artist Diploma) for applicants living further than 300 miles from Boston.

Audition dates and locations are published in the current year application materials. Applicants will receive *written* confirmation of their audition date.

Applicants who have applied for scholarship consideration by the March 1 deadline must have completed the audition process by March 15 to be considered. Auditions completed after this deadline are for admission only.

BOSTON AUDITIONS

Applicants requesting an in-person audition at any of the Boston dates must send all materials at least two weeks prior to the requested date. Applications received after this deadline cannot be guaranteed an audition on the requested date, and the applicant may have to make alternative plans.

REGIONAL AUDITIONS

Applicants requesting a regional audition (United States) should send all material to The Conservatory no later than November 15 for Seattle, San Francisco, Los Angeles and Las Vegas, and no later than December 15 for Chicago, Houston, Orlando and Washington, D.C. Applications received after this deadline cannot be guaranteed an audition on the requested date, and applicants may have to make alternative plans.

TAPED AUDITIONS

Applicants who send an audition cassette are required to supply a written statement along with the tape stating that the performance is their own and has been done without editing. Students applying in piano, guitar and voice must certify that all work has been performed from memory. Tapes become property of the Boston Conservatory and will not be returned. All tapes must be labeled, both on the tape and on the outside case with the Name of the Applicant, the program and degree level to which he/she is applying, and the order of the program pieces recorded.

Video tapes should be standard size and should be VHS format. International applicants may send tapes using the Pal Secam system if VHS is not available to them.

Applicants submitting video tapes should be sure that lighting and focusing are appropriate. As sound quality on video tapes is generally poor, audio cassette copies of the audition should be submitted as well.

Applicants who choose to send an audition tape should make every effort to have the best possible recording made of their work. Taped auditions which are of poor quality often result in a student being denied admission or a request for a new audition tape.

UNDERGRADUATE
Audition Requirements

DANCE DIVISION

IN-PERSON AUDITIONS

Applicants to the Dance Division will participate in two technique classes: one in Ballet and one in Modern. Following the classes, each student will present a solo of two to three minutes in length. The solo may be repertory works, original choreography or that of the applicant's dance teacher, preferably but not limited to ballet or modern. Applicants must provide cassette tapes of the accompaniment for solos.

Applicants should wear the following attire for their audition:

Women Black or colored leotard, pink tights, pink ballet slippers.

Men Black or white T-shirt, black or gray tights, black ballet slippers.

Modern work will be presented barefoot.

TAPED AUDITIONS

Applicants should demonstrate 20-40 minutes of barre and center for ballet and floor and combinations for modern, as well as the solo pieces. Ability in jazz and tap may also be demonstrated.

Taped auditions should include the following:

Ballet Barre and center work including adagio, turns, petit and grand allegros.

Modern Floor work, combinations and progressions across the floor.

Solos The solo should not be longer than two or three minutes and may be a repertory piece or original choreography, preferably ballet or modern.

Narrative A brief statement about yourself containing important information you would like to convey to the faculty.

MUSICAL THEATER

IN-PERSON AUDITIONS

Audition days consist of an acting/vocal audition, a dance placement class, and a placement exam in music fundamentals. Applicants should prepare "age-appropriate" material.

ACTING

Two short, contrasting monologues: one from modern, post-war literature; one from classical literature. Examples of post-war dramatists are Miller, Williams, Albee, Inge, and Shepard. It is suggested that the classical piece be chosen from Shakespeare's comedies and histories or from Moliere. A 4-minute time limit for the total acting portion of the audition will be strictly enforced.

VOICE

Two brief, contrasting songs from the Broadway repertoire: one ballad and one up-beat selection. Songs should demonstrate vocal quality, phrasing, rhythmic skills, and lyric interpretation. Choose songs that express a character's feelings rather than tell a story (avoid narrative songs like "Nothing" from *A Chorus Line*). Again, a 4-minute time limit for the total singing portion of the audition will be strictly enforced.

An accompanist will be provided (Boston only); pre-recorded accompaniments are not acceptable. Applicants must bring their music, properly marked and transposed (if necessary). Students should bring loose fitting clothing for the dance portion of the audition (formal dance attire is not necessary). If you have ballet, tap, or jazz shoes, please bring them with you. Dance background is evaluated for placement purposes only and does not affect the admission decision.

VIDEO-TAPED AUDITIONS

Video-taped auditions are acceptable on ½" VHS or Pal Secam format videotape. Audio cassettes of the vocal audition must be sent **in addition** to the video. Applicants should present the vocal and acting portions of the above requirements. Scenes from high school, college, or community productions are not acceptable. Please make sure that the video camera is equidistant from the singer and the piano and that the tape gives a full-body view.

REGIONAL AUDITIONS

Regional auditions will include vocal/acting auditions, interview and musicianship placement exam. No dance placement will be given.

MUSIC DIVISION

Arranged alphabetically by instrument and/or program.

NOTE:
Any student may be asked to sightread or perform major and minor scales at the discretion of the Audition Committee. Instrumental auditions do not require accompaniment.

COMPOSITION

Submission of a portfolio of work demonstrating knowledge of basic composition form, structure and style of various traditional musical periods. Demonstration of part and ensemble writing should also be included.

Interview with and demonstration of musicality through performance for the Composition Faculty. An in-person interview and audition is preferred, but a telephone interview and taped audition may be arranged.

BRASS

1. An étude
2. Two movements of a contrasting nature and tempi from a sonata or concerto

GUITAR

(All selections to be performed from memory)

1. An étude (e.g. Sor, Carcassi, Aguado, Villa-Lobos, Brouwer)
2. Two contrasting pieces; one of which must be from either the Renaissance or Baroque literature

HARP

1. An étude or technical study
2. Two single-movement pieces of contrasting moods
3. A movement from a concerto
4. Two orchestral excerpts and an orchestral cadenza

MUSIC EDUCATION & PERFORMANCE/ MUSIC EDUCATION

Applicants must complete a performance audition (refer to appropriate listing). In addition, applicants are required to complete an interview with the Music Education faculty (either in-person or by phone).

Admitted students my elect either the Music Education major or the dual degree program.

OPERA EMPHASIS (TRANSFERS ONLY)

A total of six songs including:

1. Four art songs: one each in Italian, English, French, and German
2. Two arias of contrasting style and language

Taped auditions for Opera Emphasis must consist of video tape **and** an audio cassette tape.

ORGAN

1. J.S. Bach: any prelude and fugue for organ, or any four chorale-preludes from the Orgelbüchlein
2. A solo of the applicant's choice
3. A hymn at sight

PERCUSSION

Proficiency in at least two of the following categories:

1. Snare Drum—knowledge of rudimental vocabulary. One concert étude of three minutes duration for drum solo. Suggested composers: Firth, Cirone, Delecluse.
2. Drum Set—one or more études not to exceed four minutes. Suggested composers: Ted Reed, Chapin, Dahlgren.
3. Mallets—xylophone/marimba/vibraphone—demonstrate basic technical two- and/or four-mallet skills including two octave major/minor/chromatic scales and arpeggios. A concert solo or étude at least four minutes in duration. Suggested sources: Bach Sonatas and Partitas for Unaccompanied Violin (adapted); Goldenberg (xylophone/marimba); Finkel (vibraphone).
4. Timpani—demonstrate technical proficiency with pitch matching and interval tuning, tremolo control, cross sticking and sight reading. A two- to four-drum étude of three minutes in duration. Suggested composers: Goodman, Firth, Beck.

PIANO

All works are to be performed from memory.

1. Baroque: a prelude and fugue from the Bach Well-Tempered Clavier, or an equivalent Baroque work.
2. Classical: a complete sonata in traditional form, or comparable major work.
3. Romantic: a major work of the applicant's choice.
4. 20th Century: a work by a major composer such as Bartok, Debussy, Ravel, Copland, Ives, Schoenberg, or Messiaen.

Accompanying Emphasis applicants (transfers only) will also be asked to sightread, transpose, and do score reduction at the piano.

STRINGS

1. An étude or technical study
2. Two movements of unaccompanied Bach (Partita, Sonata or Suite)
3. One movement from a Sonata
4. One movement from a Concerto

VOICE

All works are to be performed from memory. An accompanist will be provided (Boston only).

1. Four art songs: one in Italian, one in English, one in French and one in German
2. An aria from an opera, oratorio, or cantata of the Baroque or Classical period

WOODWINDS

1. An étude
2. Two movements of a contrasting nature from a sonata or concerto

GRADUATE
Audition Requirements

Requirements for MM, MFA, GPC programs.
Artist Diploma (ADP) applicants please refer to listing at end of this section *(page 63)*.

DANCE DIVISION

THE MFA Dance Program is offered in either *Performance* or *Choreography.* You must indicate on your application which focus you intend to pursue. Please note that in-person auditions are **expected.** If this is not possible, alternative arrangements should be discussed with the Dance Division Chairperson prior to the submission of an application.

Applicants should wear the following attire for their audition:

Women Black or colored leotard
Pink tights
Pink ballet slippers

Men Black or white T-shirt
Black or gray tights
Black ballet slippers

Modern work will be presented barefoot.

PERFORMANCE

1. In addition to the completed application and required materials, you must submit:
   A. A professional performance résumé (including company affiliation).
   B. A complete list of repertory performed (where, when, with whom).
   C. Videos of performances illustrating ensemble and solo pieces with program notes and dates. Still photography may be substituted if video is not available.

All materials must be received **at least one week in advance** of the audition for the purpose of faculty review.

2. Your audition will consist of:
   A. Participation in Ballet and Modern classes directed by Conservatory faculty.

   B. Presentation of a 5-minute (or longer) solo of an established or original work. (Ballet or Modern is preferred.) You must provide a cassette tape of the required music for the solo aspect of your audition.
   C. An interview with the Dance faculty.

If alternative arrangements have been made with the Dance Division Chairperson allowing a taped audition, the tape must include the following:

Ballet Barre and center work including adagio, turns, petit and grand allegros.

Modern Floor work, combinations and progressions across the floor.

Solos The Solo should be at least five minutes long and may be a repertory piece or original choreography, preferably ballet or modern.

Narrative A brief statement about yourself containing important information you would like to convey to the faculty.

CHOREOGRAPHY

1. In addition to the completed application and required materials, you must submit:
   A. A professional choreography résumé.
   B. A complete list of repertory choreographed (where, when, with whom).
   C. Videos of choreographed performances illustrating ensemble works.

All materials must be received **at least one week in advance** of the audition for the purpose of faculty review.

2. Your audition will consist of:
   A. Participation in Ballet and Modern classes directed by Conservatory faculty—presentation of a 5-minute (or longer) solo of your original choreography. (Ballet or Modern is preferred.) You must provide a cassette tape of the required music for the solo aspect of your audition.
   B. An interview with the Dance faculty.

If alternative arrangements have been made with the Dance Division Chairperson allowing a taped audition, the tape must include the following:

Ballet Barre and center work including adagio, turns, petit and grand allegros.

Modern Floor work, combinations and progressions across the floor.

Original Choreography Consisting of at least one five-minute solo and one ensemble piece, preferably ballet or modern, which you have choreographed.

Narrative A brief statement about yourself containing important information you would like to convey to the faculty.

MUSICAL THEATER

IN-PERSON AUDITIONS

Audition days consist of an acting/vocal audition, a dance placement class, and a placement exam in music fundamentals. Applicants should prepare "age-appropriate" material.

ACTING

Two short, contrasting monologues: one from modern, post-war literature; one from classical literature. Examples of post-war dramatists are Miller, Williams, Albee, Inge, and Shepard. It is suggested that the classical piece be chosen from Shakespeare's comedies and histories or from Moliere. A 4-minute time limit for the total acting portion of the audition will be strictly enforced.

VOICE

Two brief, contrasting songs from the Broadway repertoire: one ballad and one up-beat selection. Songs should demonstrate vocal quality, phrasing, rhythmic skills, and lyric interpretation. Choose songs that express a character's feelings rather than tell a story (avoid narrative songs like "Nothing" from *A Chorus Line*). Again, a 4-minute time limit for the total singing portion of the audition will be strictly enforced.

An accompanist will be provided (Boston only); pre-recorded accompaniments are not acceptable. Applicants must bring their music, properly marked and transposed (if necessary). Students should bring loose fitting clothing for the dance portion of the audition (formal dance attire is not necessary). If you have ballet, tap, or jazz shoes, please bring them with you. Dance background is evaluated for placement purposes only and does not affect the admission decision.

VIDEO-TAPED AUDITIONS

Video-taped auditions are acceptable on ½" VHS or Pal Secam format. Audio cassettes of the vocal audition must be sent **in addition** to the video. Applicants should present the vocal and acting portions of the above requirements. Scenes from high school, college, or community productions are not acceptable. Please make sure that the video camera is equidistant from the singer and the piano and that the tape gives a full-body view.

REGIONAL AUDITIONS

Regional auditions will include vocal/acting auditions and interview. No dance placement will be given.

MUSIC DIVISION

Arranged alphabetically by instrument and/or program.

NOTE:
Any student may be asked to sightread or perform major and minor scales at the discretion of the Audition Committee. Instrumental auditions do not require accompaniment.

BRASS

Two movements of contrasting nature from the solo repertoire, and two orchestral excerpts—suggested repertoire is as follows:

FRENCH HORN

Solo Repertoire

1. Movement from a Mozart Concerto
2. Movement from a solo piece or concerto of contrasting style and tempo
3. Kopprasch: Etude #15

Orchestral Excerpts

4. Strauss: opening solo from Til Eulenspiegel
5. Tchaikovsky: Symphony #5, Second Movement solo
6. Beethoven, Symphony #6, entire opening horn part from Fifth Movement

TRUMPET

Solo Repertoire

1. Haydn Concerto
2. Hummel Concerto
3. Hindemith Sonata
4. Kennan Sonata
5. Arutunian Concerto

Orchestral Excerpts

6. Beethoven: Leonore (No. 2 and No. 3)
7. Stravinsky: Petrushka (ballerina's dance)
8. Mussorgsky: Pictures at an Exhibition
9. Mahler: Symphony No. 5

TROMBONE

Solo Repertoire

1. Hindemith Sonata
2. David Concertino
3. Marcello Sonata

Orchestral Excerpts

4. Mozart: Tuba Mirum
5. Ravel: Bolero
6. Berlioz: Hungarian March

TUBA

Solo Repertoire

1. Hindemith Sonata
2. Vaughan Williams Concerto
3. Gregson Concerto

Orchestral Excerpts

4. Wagner: Die Meistersinger
5. Wagner: Ride of the Valkeries
6. Prokofiev: Symphony No. 5
7. Berlioz: Symphonie Fantastique

CHORAL CONDUCTING

Interview. Conducting of Conservatory choir or chorale in rehearsal with a major piece from the choral repertory. Competency on major instrument needs to be demonstrated through previous degree or professional training and experience.

COMPOSITION

Portfolio of work demonstrating knowledge of major compositional form, styles, and periods. Various examples of ensemble and part writing. Fully orchestrated piece of 15 minutes or more in length. In-person or telephone interview with the Composition Faculty.

GUITAR

All selections are to be performed from memory.

1. An étude (e.g., Sor, Carcassi, Aguado, Villa-Lobos, Brouwer).
2. A movement from a Bach Suite (any lute suite, Prelude, Fugue, and Allegro, Fugue BWV1000, or a transcription from a cello suite, violin partita or violin sonata).
3. A movement from a twentieth century work (e.g., Bennet, Britten, Walton, Ginastera, Brouwer, Martin, etc.).
4. A work of the applicant's choice (any period, any style).

HARP

1. An étude or technical study.
2. Two single-movement pieces of contrasting mood and tempo.
3. A movement from a concerto.
4. Two orchestral excerpts and an orchestral cadenza.

JAZZ

COMPOSITION AND PEDAGOGY

Contact the Admissions Office for requirements.

PERFORMANCE

All applicants are required to send a cassette tape audition. The tape may be sent with your application or following but not before. The audition selections must total not more than 15 minutes in length.

The repertoire requirements for the audition are:

1. One Standard song.
2. One blues jazz Standard (not an original tune).
3. One jazz Standard or original jazz tune. The sheet music which is used by the applicant for the audition must be submitted with the audition tape.

When considering the choices for the audition, applicants should consider that the Admissions Committee will be reviewing the applicant for demonstrated instrumental craft, harmonic accuracy, melodic/harmonic/rhythmic vocabulary as well as the quality of interaction with accompanying musicians. In the case of rhythm players, the interaction with the band or soloist.

Following the application and audition tape review, accepted students will be required to complete an interview with the faculty. This will be done either in Boston or by telephone depending on the distance the applicant lives from Boston.

MARIMBA

1. Three works of contrasting styles totaling a minimum of 20 minutes. At least two of these must employ four mallets; one or two must have been composed since 1970. Suggested sources: New Music Marimba Repertoire Guide, Bach Sonatas and Partitas for Unaccompanied Violin (adapted); Abe, Smadbeck, Stout; adaptations by the applicant.
2. Demonstrate Bachelor Degree-level proficiency on snare drum, timpani and (optional): multiple percussion.

MUSIC EDUCATION

OPTION A & C

1. Interview.
2. Submissions of several recent writing samples demonstrating strong writing skills, ability to conduct research and analyze and report findings.

OPTION B & D (PERFORMANCE/ MUSIC EDUCATION)

1. Interview.
2. Completion of a performance audition (see instrument requirements).

OPERA

A total of six songs including:

1. Four art songs: one each in Italian, English, French, and German.
2. Two arias of contrasting style and language.

Taped auditions for the Opera program must consist of a video tape **and** an audio cassette tape.

ORGAN

1. J.S. Bach: any prelude and fugue for organ, or any four chorale-preludes from the Orgelbüchlein.
2. A solo of the applicant's choice.
3. A hymn at sight.

PERCUSSION

Proficiency in at least two of the following categories:

1. Snare Drum—knowledge of rudimental vocabulary. One concert étude of three minutes duration for drum solo. Suggested composers: Firth, Cirone, Delecluse.
2. Mallets—xylophone/marimba/vibraphone—demonstrate basic technical two- and/or four-mallet skills including two octave major/minor/chromatic scales and arpeggios. A concert solo or étude at least four minutes in duration. Suggested sources: Bach Sonatas and Partitas for Unaccompanied Violin (adapted); Goldenberg (xylophone/marimba); Finkel (vibraphone).
3. Timpani—demonstrate technical proficiency with pitch matching and interval tuning, tremolo control, cross sticking and sight reading. A two- to four-drum étude of three minutes in duration. Suggested composers: Goodman, Firth, Beck.
4. Orchestral excerpts.

PERFORMANCE/ MUSIC EDUCATION

See "Options B&D" under MUSIC EDUCATION, at left.

PIANO

All works are to be performed from memory.

1. Baroque: a prelude and fugue from the Bach Well-Tempered Clavier or equivalent Baroque work.
2. Classical: a complete sonata in traditional form, or comparable major work.
3. Romantic: a major work of the applicant's choice.
4. 20th Century: a work by a major composer such as Bartok, Debussy, Ravel, Copland, Ives, Schoenberg, or Messiaen.

STRINGS

VIOLIN, VIOLA, CELLO, DOUBLE BASS

1. An étude or technical study.
2. Two movements or unaccompanied Bach (Partita, Sonata or Suite).
3. One movement from a sonata.
4. A movement from a concerto.
5. Suggested: one movement from a 20th century work.

VOICE

All works are to be performed from memory. An accompanist will be provided (Boston only).

A total of six songs to include:

1. Four art songs: one each in Italian, English, French, and German.
2. One oratorio aria.
3. One operatic aria.

Music must represent different periods and contrasting styles.

WOODWINDS
(LIVE/TAPE AUDITIONS)

Two movements of contrasting nature from the solo repertoire and two orchestral excerpts—suggested repertoire is as follows:

FLUTE

Solo Repertoire

1. Nielsen Concerto
2. Prokofiev Sonata
3. Mozart Concerto
4. Poulenc Sonata

Orchestral Excerpts

5. Beethoven: Leonore Overture
6. Brahms: 4th Symphony
7. Hindemith: Metamorphosis
8. Mendelssohn: A Midsummer Night's Dream, Scherzo

OBOE

Solo Repertoire

1. Ferling Etudes
2. Mozart Oboe Quartet
3. Mozart Concerto

Orchestral Excerpts

4. Bartok: Concerto for Orchestra
5. Beethoven: 3rd Symphony
6. Ravel: Le Tombeau de Couperin
7. Rossini: La Scala di Seta Overture

CLARINET

Solo Repertoire

1. Mozart: Concerto
2. Weber: either Concerto
3. Poulenc: Sonata
4. Nielsen: Concerto or Stravinsky: Three Pieces

Orchestral Excerpts

5. Mendelssohn: A Midsummer Night's Dream, Scherzo
6. Rimsky-Korsakov: Capriccio Espagnol
7. Beethoven: Symphony #6, Second Movement
8. Brahms: 3rd Symphony or Strauss: Til Eulenspiegel

BASSOON

Solo Repertoire

1. Mozart Concerto

Orchestral Excerpts:

2. Beethoven: 4th Symphony
3. Strauss: Don Juan
4. Stravinsky: Rite of Spring
5. Tchaikovsky: 4th Symphony

ARTIST DIPLOMA

Only highly qualified applicants will be considered and an in-person audition in Boston is expected. Applicants are expected to be actively pursuing a professional career and have demonstrated success through concert programs, reviews, orchestral employment, etc. All program material must be performed from memory.

1. A full length recital program including a concerto is required to audition for the Artist Diploma Program. All applicants must submit their program for preliminary review at least three weeks prior to their audition. From this program, the Admissions Committee will select approximately one half-hour of music for performance at the audition. Accompanists are required for all Artist Diploma auditions.
2. Submit copies of previous programs and full repertoire list along with four letters of recommendation.
3. Submit an essay describing your career and study to date and your reasons and goals for pursuing an Artist Diploma at this time.

FINANCIAL AID *Information*

The federal code number for The Boston Conservatory is 002129.

THE Conservatory Financial Aid Office administers a variety of assistance programs to help students finance their education when their own and their families' resources are inadequate for that purpose. It is a fundamental principle of financial aid, however, that the student must first depend on his own resources and those of his family before asking the Conservatory for assistance. Scholarship and financial aid resources may be awarded individually or in combination, depending on the applicant's need

and qualifications. While the Conservatory is unable to meet the financial needs of all who apply, every effort is made to distribute funds as equitably as possible so that the greatest number may benefit.

To become eligible for financial aid, students are required to file a Boston Conservatory Financial Aid Application AND the Free Application for Federal Student Aid (FAFSA). The Boston Conservatory's federal code number for the FAFSA form is 002129.

New students must file for aid by March 1, and returning students must file by March 15. Returning students must pre-register with the Registrar's Office by April 15 to be eligible for scholarship consideration. These deadline dates apply to all forms of aid, both merit-based and need-based.

FORMS OF FINANCIAL AID

The following types of aid are available individually or in combination and must be applied for **EACH YEAR:**

PELL GRANTS
(UNDERGRADUATES ONLY)

This program of awards is funded by the federal government. Undergraduate aid applicants must first apply for the Pell Grant before they will be considered for other forms of need-based aid. Pell Grants range from $400 to $2700. Pell Grant eligibility is determined by the results of the FAFSA.

SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANTS
(UNDERGRADUATES ONLY)

This program is also funded by the federal government. These grants are available only to a limited number of applicants and range from $200 to $2700. First preference is given to those who are also eligible for Pell Grants. This grant requires the completion of the Conservatory Financial Aid Application and the FAFSA.

WORK-STUDY
(UNDERGRADUATES & GRADUATES)

This campus-based program of part-time employment is funded partially by the federal government. Students may earn money to meet incidental expenses by assisting with work in Conservatory offices, the library, residence halls, student union, etc., for up to 20 hours weekly. Wages are paid directly to the student on a weekly basis. Application is made on the Conservatory Financial Aid Application. The FAFSA is also required to prove eligibility.

CONSERVATORY TALENT SCHOLARSHIPS AND WORK ASSISTANTSHIPS
(UNDERGRADUATES & GRADUATES)

A limited number of performance-based scholarships are available to students who demonstrate the highest artistic skills. Some work assistantships are available through the Music, Dance and Musical Theater Divisions. Recipients of assistantships have specific responsibilities which must be successfully met in order to continue eligibility. Application is made on the Conservatory Financial Aid Application and must be re-applied for annually.

FEDERALLY SUBSIDIZED STAFFORD STUDENT LOANS
(UNDERGRADUATES & GRADUATES)

This need-based loan program requires the completion of the FAFSA and a separate application obtainable at banks and credit unions. If the applicant is financially eligible, the federal government pays the interest on the loan during the time the student is enrolled in school on at least a half-time basis. The interest rate on Stafford Loans is currently 8.25%. Maximum borrowing limits are as follows:

	Annual Limit	Aggregate Limit
Undergraduates:		
Freshmen	$2,625	
Sophomores	$3,500	
Juniors	$5,500	
Seniors	$5,500	$23,000
Graduates:	$8,500	$65,500

Reduced Stafford Loans are available for less than full-time students.

UNSUBSIDIZED STAFFORD STUDENT LOANS
(UNDERGRADUATES & GRADUATES)

Applicants who are financially ineligible for Subsidized Stafford Student Loans may apply for an unsubsidized loan. These loans are available in the same amounts described above, but repayment of the principal and interest must begin right away unless the lender offers a deferred repayment option. The application procedure is the same as for subsidized loans.

Students who are legally independent may obtain Unsubsidized Stafford Loans in the following amounts (minus any Subsidized Stafford Loan):

	Annual Limit	Aggregate Limit
Undergraduates:		
Freshmen	$ 6,625	
Sophomores	$ 7,500	
Juniors	$10,500	
Seniors	$10,500	$ 46,000
Graduates:	$18,500	$138,500

FEDERAL PLUS LOANS
(DEPENDENT UNDERGRADUATES)

Applicants who are legally dependent on a parent or guardian may apply for a PLUS Loan for any amount up to full cost of attendance, less any financial aid or scholarships. The interest rate on PLUS Loans is related to the Treasury Bill rate, but not to exceed 11%. The current rate is 8.72%. A PLUS Loan application may be obtained from banks and credit unions. A credit worthiness check will be made by the lender before the loan is granted. Repayment of interest on a PLUS loan begins immediately unless a deferred repayment option is available from the lender.

N.B. The Federal Title IV Financial Aid programs described above result from the Higher Education Amendments of 1992. Any federal implementation or policy changes which may occur are beyond the control of the Conservatory.

CONSERVATORY POIRIER LOANS
(UNDERGRADUATES & GRADUATES)

This loan program results from a generous bequest from the estate of the late Alfred Poirier, a patron and sponsor of the arts. A limited number of loans are available in the amount of $4000 per year, with a cumulative limit of $12,000, at an interest rate of 7%. This loan is available to those who have exhausted all other forms of financial aid and loans available to them. The Poirier Loan Application is available in the Financial Aid Office and must be re-applied for annually. The FAFSA form is required to prove eligibility.

HONOR SCHOLARSHIPS
(GRADUATES & UNDERGRADUATES)

Several scholarships have been established in honor or in memory of individuals and organizations who have made significant professional and financial contributions to Boston Conservatory students. By applying for scholarship assistance on the Conservatory Financial Aid Application, the student's eligibility for any of these scholarships is considered.

Albert & Katherine Alphin Memorial Fund
Alan Hovhaness Award
Anne Jeffreys Award
Alfred E. Lee Memorial Piano Scholarship
Alumni Association Award
Attilio Poto Award
Anna Sokolow Award
Alice Tully Award
Betty Comden & Adolph Green Award
Boyd Francis Gervais Scholarship
Carmen deLavallade Award
David Blair McClosky Scholarship
Esther Lyons Dance Scholarship
Edward Villella Award
H. Wilfred Churchill Memorial Piano Scholarship
Harry Ellis Dickson Award
Harlan Grant Theater Scholarship
Henry Krieger Award
Iride Pilla Award
Jan Veen Educational Trust Fund
Jester Hairston Award
Jessye Norman Award
JoAnne & Charles Dickinson Award
John Raitt Award
John Williams Award
Keith Lockhart Award
Marge Champion Award
Madeline Kahn Award
Mark Morris Award
Opera Department Scholarship
Pearl Primus Award
Ruth Sandholm Ambrose Dance Award
Tanzer-Howard Scholarship
Violette Verdy Award
William C. Warfield Award

The Conservatory reserves the right to adjust the student's award to allow the most equitable distribution of financial aid resources to the greatest number of eligible applicants.

New students must apply for aid by March 1, each year. Returning students must apply for aid by March 15, each year. Late applications cannot be considered.

DEFERRED PAYMENT

Students and parents desiring to pay educational expenses in monthly installments may make arrangements with the following agency:

Academic Management Services
50 Vision Boulevard
East Providence, RI 02861
(800) 556-6684

Arrangements for the deferred payment plans listed above should be made by June each year. The Conservatory does not offer deferred payment arrangements or installment payment programs other than those listed above.

WITHDRAWAL FROM ENROLLMENT

A student withdrawing from the Conservatory must submit his/her intent in writing to the Academic Dean. In the event of withdrawal or dismissal, charges will be assessed in proportion to the length of the student's enrollment from the first day of classes to the date of withdrawal or dismissal. Therefore, it is extremely important that the exact date of withdrawal or dismissal be clearly recorded in the Dean's Office.

REFUNDS

Should it become necessary for a student to withdraw or if the student is dismissed from the Conservatory before the completion of the semester, a refund will be calculated based on prescribed federal formulas if the student received any form of assistance from Federal Title IV programs (Pell Grants, SEOG Awards, Student Loans, etc.). A student who withdraws from the Conservatory will receive only what balance remains, if any, after costs are calculated and funds are restored to aid sources, including the possible return of Stafford and PLUS Loan funds to the lender. Also, a student who has received a refund based wholly or partially on financial aid and later changes enrollment status may be required to return all or part of the refund to the Conservatory.

Refund calculations will be made based on the date of withdrawal or dismissal recorded in the Dean's Office. The date of an undocumented, unofficial withdrawal from the Conservatory is based on the student's last known date of attendance.

STUDENTS WITHDRAWING WHO DO NOT RECEIVE FEDERAL TITLE IV AID

Refunds are calculated by the following schedule:

Termination date	Refund
Before the first day of classes	100%
Within 10 class days	50%
Within 15 class days	40%
Within 20 class days	20%
After 20 class days	none

STUDENTS WITHDRAWING WHO RECEIVE FEDERAL TITLE IV AID

The following refund schedule pertains to students who receive financial aid from any Federal Title IV financial aid program such as Pell Grants, SEOG Awards, Stafford Loans, etc.:

First-time students who withdraw during the first 60% of the semester may receive a pro rata refund based on published Federal refund formulas. This information and sample calculations may be obtained from the Financial Aid Office.

Non first-time students who withdraw at any time during the semester will receive a refund calculation based on the following Federal Formula:

Termination date	Refund
Before the first day of classes	100%
Within 8 class days (10% of semester)	90%
Within 19 class days (25% of semester)	50%
Within 38 class days (50% of semester)	25%
After 38 class days	none

Should the student be eligible for a refund and he/she was receiving financial assistance under Title IV aid programs, a portion or all of the refund must first be restored to the applicable Federal Title IV programs from which the student received the funds, and in the following order: Supplemental Loan to Students (SLS), Unsubsidized Stafford Student Loan, Subsidized Stafford Student Loan, Parent PLUS Loan, Pell Grant, SEOG (Supplemental Education Opportunity Grant), and any other private or Conservatory sources of aid. Any funds remaining after these Title IV and institutional restorations are made will be refunded to the student within 30 days of the student's termination.

RESIDENTS IN CONSERVATORY HOUSING AND/OR PARTICIPANTS IN CONSERVATORY MEAL PLANS

The regulations described above also pertain to room and board charges. Students who wish to withdraw from Conservatory housing and/or meal plans, but are not withdrawing from the Conservatory are not eligible for a room and board refund.

Special Program charges and fees are not refundable.

The Conservatory reserves the right to alter tuition or other fees at any time as determined necessary.

These regulations are subject to change by federal policy. Details of Conservatory financial aid policies and practices are published and distributed by the financial aid office. All students should be certain they have the most recent issue of these materials.

The federal code number for The Boston Conservatory is 002129.

POLICIES & REGULATIONS

ASSIGNMENT TO APPLIED MUSIC STUDIOS

The assignment of students to teachers for applied music lessons will ultimately be the responsibility of the Dean. Assignments will be made on the basis of student requests, balanced loads, availability of the requested teacher and in consultation with the Division Chair.

ATTENDANCE

1. All students are expected to be in attendance from registration through examinations each semester. Students who add courses after the start of classes assume responsibility for any classes missed.
2. Regular attendance at classes, lessons and rehearsals is considered essential to the successful completion of all Conservatory courses. Sequence and continuity are difficult to maintain when attendance varies. For all but private lesson instruction, each faculty member will establish a policy regarding attendance/absence and the consequences thereof. This policy must be approved by the appropriate division chair and then distributed in writing to the class during the first week of each semester. A copy of the policy for each class must be on file in the office of the Dean of the College. Students are expected to discuss absences with their faculty should the need arise. The Deans will be involved only in extreme situations or group absence for a curricular purpose.
3. Private lessons missed due to illness or emergency must be made up before the semester's end, providing adequate advance notice is given to the instructor. Lessons are forfeited unless proper notice is given. Students must have received a minimum of thirteen lessons to take the jury at the end of the semester. (See Grading System regarding the possibility of receiving an Incomplete.)
4. Any member of a musical, dance, or theater production who fails to participate in a public performance or dress rehearsal of that production may jeopardize course credits, scholarship renewal and/or eligibility to participate in future productions.
5. Attendance at public performances is considered vital and integral to an education in the performing arts. To maximize one's education requires attendance at performances both within the student's major as well as those from other disciplines. Conservatory students are afforded a wealth of diverse opportunities to attend performances. In addition to the more than 200 performances scheduled at The Conservatory each year, students have the opportunity to attend performances of music, dance and theater throughout the City of Boston. Those who avail themselves of as many of these opportunities as possible enhance their formal training significantly. It is the policy of The Boston Conservatory to recommend most strongly that all students be responsible for this aspect of their development. Divisions and Departments may have additional performance attendance requirements.

AUDITING

Matriculated students wishing to audit courses must receive approval from the instructor and the Dean of the College. Students auditing courses may attend and participate in classes, but are not responsible for assignments or examinations and will receive neither grades nor academic credit. Full tuition is charged for courses audited.

CHANGE OF COURSES

Changing a course or class is permitted only with the approval of the Registrar. Such changes must be recorded with the Registrar's Office before they become official. No course or class change will be permitted after the second week of classes.

CHANGE OF INSTRUCTOR

After careful consideration and with the advice and consent of the Dean, a student may elect to change applied instructor once during his program of undergraduate study. Permission must be obtained first from the Dean of the College, and then from both instructors.

CLASS SIZE

In order to offer instruction in classes, there must be a minimum undergraduate enrollment of seven. Minimum enrollment for a graduate course is five. When there is insufficient enrollment, the class may be offered in a subsequent year or another class may be substituted with the approval of the Dean of the College.

COURSE NUMBERING SYSTEM

Course numbers at The Conservatory consist of a letter and three digits. The letter indicates the division or department offering the course, i.e., Dance, Liberal Arts, Music, Theater. Courses beginning with X are undergraduate courses taken as deficiencies by graduate students. 100, 200, 300, and 400 level courses are undergraduate courses. Generally, 100 level courses are for freshmen or indicate introductory level subject matter; 500 and 600 level courses are graduate level courses. Upperclassmen undergraduates, with the recommendation of the instructor and permission of the Dean of the College, may enroll in 500 level graduate courses for undergraduate credit. Courses completed for credit in this manner may not be repeated for graduate credit.

CREDIT LOADS

A student is considered full-time at the undergraduate level if carrying twelve credit hours per semester (Conservatory Diploma curriculum, ten hours). Graduate students are considered full-time if carrying eight credit hours per semester. The maximum allowable credit load in any semester is eighteen for undergraduate degree students, fifteen for Conservatory Diploma students, ten for Master of Music students and fourteen for Master of Fine Arts students.

Graduate Performance Certificate and Artist Diploma students register for full-time study only and for courses prescribed by their respective majors.

Students wishing to elect additional courses must have the approval of the Dean of the College. There will be an additional charge on a per course or per credit basis.

DEAN'S LIST

Undergraduate students carrying twelve or more credits in any semester (diploma candidates, ten credit hours) will be placed on the Dean's List if achieving a grade point average of at least 3.300, or will be placed on the Dean's List with Honors if achieving a grade point average of 3.600 or better. A grade below C– or an I grade disqualifies a student for Dean's List Honors regardless of the cumulative average.

ENGLISH LANGUAGE REQUIREMENTS

It is the policy of the United States Immigration and Naturalization Service and The Boston Conservatory that students must have sufficient English language skills to participate successfully in their chosen curricula. To this end, The Boston Conservatory provides English language training to students who need it.

All students who are not native-English speakers are required to submit the results of the TOEFL examination with the Application for Admission. In addition, an in-person or telephone interview may be required. All incoming international students who score below 580 on the TOEFL will be required to participate in the four-week SUCCESS Program prior to beginning studies.

Based on evaluation during the SUCCESS program, additional English coursework will be stipulated. Coursework may range from five hours per week to an Intensive English Program of approximately 15 hours per week, depending on the needs of the student. Skills areas to be taught include conversation and listening, academic reading and writing, and daily coursework in grammar. It is anticipated that most incoming international students will enroll for a minimum of one year of English coursework with subsequent courses as necessary. All students are assessed at the end of each semester of study. Proficiency in all areas of English is expected.

All students enrolled in English coursework are subject to examinations and grades. Academic credit towards degree completion for Conservatory ESL classes varies by degree program. International students should be aware that a low level of English ability will lengthen the time necessary to complete a program of study, and may extend enrollment by a year or more.

Provisional admission is offered to students who have completed a successful audition and have all requisite academic credentials, but who do not demonstrate an acceptable English ability to allow for full-time enrollment at The Conservatory. For students offered this provisional status, it is expected that an Intensive English Program will be required with minimal course enrollment at The Conservatory until adequate English proficiency is demonstrated.

Mid-year admissions will be on a case-by-case basis and are subject to the same English language requirements as fall admissions.

EXAMINATIONS

All students following a degree or diploma curriculum are required to take examinations in their courses as scheduled at the end of each semester.

All music majors enrolled in applied music courses must perform before a faculty jury at the end of each semester. (Graduate students enrolled in Graduate Applied Concentrate, M589, and undergraduate Composition Majors enrolled in M190 through M490 are excepted.) Musical Theater majors must do so at the end of the second semester each year. The jury grade constitutes a percentage of the student's applied music grade for the semester. Students with an unsatisfactory record of attendance (fewer than thirteen lessons per semester) will not be admitted to the jury examination and will be graded E.

Composition students in their sophomore, junior, senior, and graduate years must submit their recent works to a jury composed of members of the Composition faculty at the end of the year. Written comments and a grade of Pass or Fail will be issued.

FINANCIAL AID REGULATIONS

ELIGIBILITY FOR FINANCIAL AID

To be eligible for need-based aid, the student must submit required applications and documents by the published deadlines each year.

The following formula is used to determine the amount of the applicant's award:

$$\frac{A}{B} \times C = D$$

A – Unmet need of applicant
B – Total unmet need of all applicants
C – Available aid
D – Individual Award

For SEOG Awards, preference is given to those who are first eligible for Pell Grants.

SATISFACTORY ACADEMIC PROGRESS FOR NEED-BASED FINANCIAL AID

Enrollment Status: To remain eligible to receive federal need-based financial aid, student must complete a required number of credit hours and maintain a minimum grade point average as described below:

	Credits Required	Minimum GPA
Full-time students		
Bachelors & Conservatory Diploma	12 or more	2.00 (C)
Masters & ADP/GPC Opera Majors	8 or more	3.00 (B)
Three-quarter-time students		
Bachelors & Conservatory Diploma	9–11.5	2.00 (C)
Masters & ADP/GPC Opera Majors	6–7.5	3.00 (B)
Half-time students		
Bachelors & Conservatory Diploma	6–8.5	2.00 (C)
Masters & ADP/GPC Opera Majors	4–5.5	3.00 (B)

All other Graduate Performance Certificate and Artist Diploma candidates must be full-time.

At the conclusion of each semester, the Grade Point Average (GPA) and credit hour load of each student are reviewed. Letter grades of "A" through "D" are considered as credits completed for undergraduates, "A" through "C" for graduate students. The following are considered as credits NOT COMPLETED:

"E" Failing grades
"NC" No credit grades & audits
"W" Withdrawals
"I" Incompletes

FINANCIAL AID PROBATION

Students who fail to complete the minimum requirements of the programs of study in any of the categories previously described are placed on financial aid probation for the following semester. During the probationary semester, students must earn a GPA of at least 2.00 for courses in which they enroll during the official registration period. Probationary students must enroll for at least the number of credits for which they were registered when the probationary status was imposed. Courses withdrawn from after the two-week "drop/add" period will be considered as credits not completed and will be counted in determining the student's enrollment status. Students who fail to complete any credits or who receive a GPA of 0.00 are immediately suspended from eligibility for financial aid.

Students who have been suspended from financial aid eligibility may make an appeal to the Director of Financial Aid for reconsideration. Students should prepare written letters of appeal describing the reasons why minimum requirements could not be met. A decision will be given within two weeks of the appeal.

Following the termination of a student's financial aid, eligibility may be reinstated upon the completion of a semester in which a GPA of at least 2.00 is earned for courses in which he/she is registered during the official registration period. Student must complete at least the number of credits for which they were registered when the probationary status was imposed.

DEFAULT

Students in default on payment of Conservatory charges or Conservatory loans will be denied release of academic transcripts from the Conservatory. Those in default on repayment of any Federal Title IV financial aid program may request that academic and financial aid transcripts be sent to other institutions, but, by federal regulation, the financial aid transcript will indicate that the student is in default. No institution may allow a student to receive funds under any Title IV program until the student has proven that he/she is no longer in default.

ELIGIBILITY FOR CONSERVATORY SCHOLARSHIPS & ASSISTANTSHIPS

To be eligible for consideration for a scholarship and/or assistantship, students must file the Conservatory's Financial Aid Application. New students must file by March 1; returning students must file by March 15. Late application cannot be considered. Furthermore, returning students are required to pre-register with the Registrar's Office by the published April 15 deadline to be considered for scholarship renewal.

Awards are based on an appraisal of ability and potential, academic standing, and overall student citizenship as determined by faculty, division chairs, and the scholarship committee. Scholarships and assistantships are divided into two equal amounts and are credited directly to the student's account each semester.

Scholarships are awarded with the understanding that the recipient will be available for performance activities as might be required by the Conservatory. It is understood that some of these activities, such as musical theater & opera orchestras, accompanying, chamber ensembles, dance & theater performance, etc., may be in addition to curricular requirements.

Assistantships are awarded with the understanding that a work responsibility will be assigned to the student. The assistantship may be adjusted or revoked at any time should the student fail to meet the responsibilities associated with the award.

Scholarship recipients must be enrolled on a full-time basis, according to the requirements of their degree or diploma programs, and must successfully complete enough courses each semester to equal full-time enrollment. Failure to meet this requirement will result in loss of scholarship.

SATISFACTORY PROGRESS

Scholarships and financial aid must be applied for annually. **RENEWAL IS NOT AUTOMATIC.** Students must complete a Conservatory Financial Aid Application and turn it in by no later than March 15*. Those applying for federal aid and student loans must also complete the Free Application for Federal Student Aid. These forms are available in the Financial Aid Office. In order to remain eligible for scholarship renewal, students must:

1. File the Conservatory Financial Aid Application by March 15*.
2. Pre-register for the following year with the Registrar's Office by April 15*.
3. Receive grades of B or better in major subject areas.
4. Earn a grade average of 2.7 or higher, and
5. Remain in full-time attendance.

Failure to meet any of the above requirements will result in the removal of the scholarship. If the student feels there were mitigating circumstances, the scholarship may be reinstated on a probationary basis with the written approval of the appropriate division chairperson. During that one probationary semester all the above standards must be met. Failure results in the permanent loss of the scholarship.

Beginning in the 1998-99 school year, those students who fail to file a Conservatory Financial Aid Application by March 15* or who fail to pre-register with the Registrar's Office by April 15* will have their scholarships permanently reduced by 25%, even if all other scholarship eligibility criteria have been met.

Conservatory Financial Aid Application Deadline	**March 15***
Pre-registration deadline	**April 15***

* When a deadline falls on a weekend or holiday, the deadline is moved to the following day.

GRADING SYSTEM

Letter Grade	Numerical Equivalent	Grade Quotient
A (Superior)	95–100	4.000
A–	90–94	3.700
B+	87–89	3.300
B (Above Average)	83–86	3.000
B–	80–82	2.700
C+	77–79	2.300
C (Average)	73–76	2.000
C–	70–72	1.700
D (Marginally Passing)	65–69	1.000
E (Failing)	below 65	none
W (Withdrawal)		none
WP (Withdrawal while Passing)		none
WF (Withdrawal while Failing)		none
I (Incomplete) *		none
NC (No Credit)		none
AU (audit)		none

* The grade I (Incomplete) may be requested by a student to permit additional time to complete course requirements or to take missed final examinations only when the cause of the delay has been an authenticated illness or emergency. Request forms are available from the Dean of the College or Assistant Dean and must be fully processed before the end of the term. Grades of "I" submitted by faculty for students without approved request forms on file are changed to "E" by the registrar.

An Incomplete grade issued at the end of the Fall semester must be completed before the end of the fifth week of the following Spring semester. An Incomplete grade issued at the end of the Spring semester or summer session must be completed before the end of the fifth week of the Fall semester. The extension of an "I" is permissible only with the approval of the Dean of the College or Assistant Dean. Failure to comply with this schedule will cause the Incomplete grade to become an "E" and will be so noted on the student's transcript.

GRADE REPORTS

Fall grade reports may be obtained from the Registrar's Office at the beginning of the Spring semester. Spring grade reports will be mailed to the student's permanent address. Grades will be released only if all financial obligations to The Conservatory have been satisfied.

GRADUATION REQUIREMENTS

Each candidate for an undergraduate degree or diploma must provide evidence of successful completion of a curriculum described in the catalog effective at the time of the student's matriculation. If students have successfully completed the terminal courses in all subject areas and, due to advanced placement, have not earned the total number of credits prescribed, as many as 10 credits may be waived upon the recommendation of the appropriate Division Chairperson and the approval of the Dean. Students receiving grades of D in more than twelve credit hours will not be permitted to graduate.

In addition to the prescribed curricular requirements, students in the Music Division must observe the following requirements:

MUSIC PERFORMANCE MAJORS

Students must have studied a comprehensive repertoire in their major applied areas and must present solo recitals in the junior and senior years. Students must be enrolled for applied lessons for the semester in which the recital is presented. Outstanding soloists may audition for performances with the Conservatory Orchestra or other major musical organizations.

MUSIC EDUCATION MAJORS

Students must have studied a comprehensive repertoire in their applied concentrate areas and must present a public recital in their senior year. This recital must be performed from memory by piano and voice concentrates. Other instrumental concentrates must perform at least one major work or equivalent from memory.

Competency Examinations are administered in the Spring semester of the junior year. These must be passed before the student can begin the final student teaching semester. Areas of examination are: Philosophy Defense, Case Studies, Teaching of a Song, Sightsinging, Piano Accompaniment, Functional Piano, Autoharp Accompaniment, Guitar Accompaniment, Conducting, Instrument Playing and Questions (Woodwinds, Brass, Strings, Percussion).

COMPOSITION MAJORS

Students must give evidence by examination that they have acquired proficiency in their applied concentration instrument, and they must present a portfolio of original compositions consisting of the following:

1. No fewer than five works in small forms such as piano pieces, songs, instrumental solos, duets, etc.;
2. A tonal fugue;
3. A tonal sonata-allegro movement;
4. A senior thesis consisting of a work of at least ten minutes duration scored for orchestra or chamber orchestra (minimum of fifteen players) which may include a soloist and/or chorus. Two copies of this work must be bound and presented to the Dean of the College at least two weeks prior to the date of graduation.

In addition, Composition majors are required to have their works performed in at least four student composition concerts in as many years.

Finally, they must produce and present a senior recital of approximately thirty minutes of original works scored for a variety of ensembles. It is strongly recommended that composition majors participate in their recitals as performers. (The student must be enrolled in private composition instruction during the semester of this recital.)

GRADUATE DEGREE REQUIREMENTS

Each candidate for a graduate degree or diploma must provide evidence of successful completion of a curriculum described in the catalog effective at the time of the student's matriculation. An overall average of B (3.0) or better must be earned, with no grade below B allowed in the major applied area for performance majors. D and E grades carry no credit toward a degree. It may be assumed that completion of a graduate program will require at least four semesters of study.

All graduate programs, including electives and changes of program, must be approved by the Graduate Coordinator, and all degree requirements must be completed within five years of the date of matriculation.

Full-time graduate students are required to participate successfully in rehearsals and performances of major musical organizations without academic credit. Piano majors are required to participate in Major Organizations for two semesters; Opera and Musical Theater majors are exempt.

Graduate electives must be chosen in accordance with the needs of the individual candidate in his chosen area of specialization and with the advice and consent of the Graduate Coordinator.

GRADUATION WITH HONORS

Undergraduate students whose cumulative grade point average indicates high scholastic attainment will be awarded the degree as follows:

1. Summa Cum Laude—grade point average 3.80 or higher
2. Magna Cum Laude—grade point average between 3.60 and 3.79
3. Cum Laude—grade point average between 3.30 and 3.59

Only those credits earned at The Boston Conservatory will be computed in the final average.

LEAVE OF ABSENCE

Students in good standing may request a leave of absence from enrollment. Requests must be made to the Dean of the College and presented in writing. A leave of absence allows a student to return to enrollment at any registration period for up to one year from the start of the leave without the necessity of re-auditioning.

PLACEMENT EXAMINATIONS

Upon entrance to The Conservatory, placement examinations are administered to all students. Dancers are placed in graded levels in all technique classes based on their ability. Academic credit for technique classes is based on the requirements of the curriculum, whatever the actual level of the class.

Students may be given advanced standing as a result of proficiency examinations administered prior to the beginning of each semester.

PLAGIARISM AND CHEATING

If a person passes off as his/her own the words, ideas, writings, etc. of another, he/she is guilty of plagiarism. To avoid being accused of plagiarism when writing research papers, students should take care to acknowledge all of the sources they consulted. The sources of all material quoted directly or paraphrased should be identified. All sources used for ideas or information should be acknowledged in a bibliography of references, whether or not direct quotations or paraphrased restatements are used in the body of the paper. Plagiarism is prohibited. Any student guilty of plagiarism, cheating or any other dishonesty may be dismissed from The Conservatory.

PROBATION

Students earning a grade point average of 1.700 or below will be placed on academic probation. Significant improvement must be shown in the following semester or dismissal will result.

Students dismissed for academic reasons may appeal their dismissal by the following procedure:

1. Student appeals to the Dean in writing, citing reasons consideration should be given.
2. The Dean solicits input regarding academic performance of the student from the appropriate Division Chair and faculty.
3. An appeal hearing is held with the student, the Dean, the appropriate Division Chair and faculty.
4. Appeal is granted or denied with or without conditions.

PROMOTIONAL AUDITIONS

Success in the performing arts requires not only academic achievement as documented by course grades, but also the ability to synthesize the various components of the particular genre and present a coherent, artistic performance before an audience. To assess the progress of its students, The Conservatory requires promotional examinations at specific points in each curriculum. Here, the student's performance ability is evaluated, and appropriate action taken.

At the conclusion of the third semester

PROFICIENCY EXAMINATIONS
(GRADUATE STUDENTS)

Proficiency examinations will be administered for graduate students at the beginning of the semester. Students must demonstrate proficiencies as listed below. Deficiencies, if any, will require prerequisite study without academic credit and possibly at additional cost. Students must begin addressing deficiencies immediately upon matriculation, and all deficiencies must be addressed before a degree is awarded. A change of major from the undergraduate level will usually involve the fulfillment of prerequisites.

Degree	Proficiency Exams Required
M.F.A. in Dance	Music Fundamentals Music Literature
M.M. in Musical Theater	Acting Speech Musical Theater Movement Musicianship
M.M. in Jazz	Jazz History Berklee music placement Music History (must pass section of exam appropriate to choice of Music History elective) Harmony (if planning to elect advanced theory courses) Ear Training (if planning to elect advanced theory courses)
M.M. (all others)	Ear Training Harmony Music History

Master of Music students in Voice or Opera must have had at least two semesters of Italian, German and French.

Students entering the graduate program without documentation of an undergraduate recital will have that undergraduate recital as a deficiency. The applied teacher will be notified, and the recital must be presented no later than the first month of the third semester of matriculation. Students are encouraged to address this deficiency sooner, so that adequate time remains for the preparation of the required graduate recital(s). Students who delay their undergraduate deficiency recital to the maximum and jeopardize the preparation of their graduate recital may be required to take additional graduate applied study.

of study in applied music, music theater and dance technique, each student is evaluated by the faculty for promotion. Transfer students in music theater are evaluated at the end of their second semester at The Conservatory. A faculty committee, after observing the student in a performance/audition context, will decide to advance or detain the student as well as issue a jury grade for the semester.

If promotion is granted, the student will be given a grade by the jury and it is presumed that only unforeseen circumstances will prevent the normal completion of subsequent curricular requirements. If promotion is denied, the jury will issue no grade. For music and dance majors, a permanent grade of NC will be issued for the course, and the student will be allowed one additional probationary semester in which to repeat the course and achieve promotion. Failure to achieve promotion a second time will result in dismissal from the program.

Students denied promotion in Musical Theater may continue their curriculum for one additional semester. Promotion must be granted at the end of that semester, or a permanent grade of NC will be issued for the course, and the student dismissed from the program.

Students enrolled in Acting 2, 4 & 6 are required to take jury auditions at the end of the semester. Those who received grades of B– or above in Acting 1, 3 & 5, respectively, are exempt from that jury unless a mid-term warning is issued in March. Those who fail a jury will receive grades of NC and will be required to pass the jury before enrolling in the next level of acting. Only when the jury is passed will the NC be changed to the class grade which will have been held in abeyance.

Promotionals for Composition majors will be held at the end of the fourth semester, at which time members of the Composition faculty will examine the student's recent works. Students denied promotion will be counseled regarding the advisability of continuing in the program.

REGISTRATION

Students are responsible for enrolling in the courses necessary for the completion of their degree requirements. Department and Division Chairs, the Registrar, the Assistant Dean and the Dean of the College are available for advice and consultation. Students are urged to verify that requirements are being met at Pre-registration meetings with the Registrar.

TRANSFER AND OTHER CREDITS

Students wishing to transfer credits to The Conservatory from other accredited collegiate institutions must submit transcripts from the post-secondary schools they have attended, together with a catalog showing course descriptions. The maximum number of credits which may be transferred from other institutions is 75. Only courses with grades of "C" or better will be considered for transfer. Transfer credits will be accepted at the discretion of the Dean.

Transfer credit in applied music, dance, and theater is determined by examination. Proficiency exams are given at the time of orientation during registration periods. Professional coursework is reviewed by the Division Chairperson and must be approved by the Dean of the College. Transfer students should anticipate that their class standing will not be the same when entering The Boston Conservatory from an outside institution. Once enrolled, transfer students must assume responsibility for verifying that credits have been transferred and requirements are being addressed. All previous work must be evaluated and processed within one year of enrollment at The Conservatory.

Students already enrolled at The Conservatory who wish to earn credit from other institutions are strongly advised to obtain the Dean's approval of their proposed course prior to enrolling.

Enrolled students may earn credit in certain subjects through the CLEP (College Level Examination Program) or other standardized examination programs. Further information is available from the Dean.

The Conservatory recognizes that some students have had experiences which have provided learning comparable to that, which for most students, takes place in class. The Conservatory has a procedure for granting credit for life experience learning. Students are advised that credit will be granted only for verifiable learning, either knowledge or skills, acquired during life or work experience, not for the experience itself. Additional information is available from the Dean.

WITHDRAWAL FROM COURSES

There is a two-week period at the beginning of each semester when a course may be dropped or added. Following that period, students may withdraw from a course only with the approval of the Dean of the College or Assistant Dean. If a student withdraws before the midterm point, a grade of W is assigned. After the midterm point, the grade will be WP or WF. Courses from which students withdraw do not figure into their grade point average. The student may not withdraw from a course after the eleventh week of the term. (See Academic Calendar for exact dates.)

WITHDRAWAL FROM ENROLLMENT

If after careful consideration the student feels it would be in his/her best interest to withdraw from The Conservatory, he should confirm his intentions with the Dean of the College. The exact date that withdrawal becomes effective is most important in determining adjustments to tuition charges and financial aid. Further information on the financial implications are discussed on page 66. Students withdrawing after the midterm date will receive grades of WP or WF.

STUDENT AFFAIRS & HOUSING

The Department of Student Affairs is committed to helping students develop to their fullest potential as performing artists and as people. Our philosophy is that important education takes place outside as well as inside the classroom and that this learning is an essential part of the total Conservatory experience. Valuable aspects of this learning include wellness, career planning, community service, and development of leadership skills. The Student Affairs staff encourages students' personal, social and professional development and provides opportunities for students to grow as leaders and good citizens.

STUDENT SERVICES

MEDICAL INSURANCE

Massachusetts state law mandates medical insurance for all full-time and three-quarter-time students. The Conservatory offers a student medical insurance policy for approximately $565 per year which meets or exceeds all standards set by the state of Massachusetts. Students may subscribe to this policy before July 15 for the Fall semester, and before December 31 for the Spring semester. Students wishing to waive enrollment in this policy must provide proof of comparable coverage through another program. This plan is underwritten by Boston Mutual. Coverage begins on September 1 and ends on August 31st.

MEDICAL & MENTAL HEALTH SERVICES

The mandatory health services fee entitles all full-time students to health services at Fenway Community Health Center, located one block from The Conservatory. The fee covers a prescribed number of medical visits per academic year for a small co-payment. Holistic treatments including massage therapy, acupuncture, and chiropractic services are also available for a small co-payment through FCHC. Please refer to the FCHC brochure available in the Office of Student Affairs for details about these services and fees.

The Dean of Students and other staff members provide students with short-term problem solving counseling for personal, academic, or career-related concerns. However, for those requiring longer-term therapy, full-time students may utilize a prescribed number of therapy sessions with FCHC mental health providers for a small co-payment per visit. In addition to individual therapy, FCHC mental health professionals facilitate support groups for Conservatory students in areas including nutrition, stress management, drug and alcohol abuse, and AIDS awareness. The Office of Student Affairs also sponsors campus-wide educational programs on these issues.

OFFICE OF HOUSING & RESIDENCE LIFE

THE RESIDENCE HALLS

The Boston Conservatory's residence halls are located in the Back Bay section of Boston and consist of five brownstones on The Fenway. Each residence hall was originally a single family home in the early 1900's.

The Boston Conservatory can accommodate up to 154 students in the residence halls. Residence Hall #24 is an all-women residence hall and Residence Halls #26, #32, #40 and #54 are co-ed. The layout of each hall varies, and the maximum number of students in each hall ranges from 19-40. All first year students 20 years of age or younger are required to live in the residence halls except for students who commute from their home of origin.

Most new students live in triple rooms and most upper-class students live in singles. There are also a few quads and a few doubles. Room selection for the following year is held in the Spring semester. Priority in the room selection process is based on semester standing and a lottery system. Students currently residing in the residence halls are given priority.

Every room is furnished with the following for each student: a bed (twin extra long), desk, desk chair and dresser.

THE HOUSING & RESIDENCE LIFE STAFF

The Office of Housing and Residence Life is located in the Student Union at #24 The Fenway. The Director of Housing and Residence Life is a full time live-in college administrator employed by The Boston Conservatory and is responsible for all aspects of on-campus housing. The Director of Housing and Residence Life is assisted by 5 Resident Assistants (RAs).

RAs are upper-class students who are responsible for providing supervision and leadership of an individual residence hall. They strive to create an atmosphere in which residents can pursue academic and artistic excellence while growing personally through community living. RAs are

also available to counsel and refer students with personal and social difficulties, enforce the college policies, and implement social and educational programs in the residence halls.

During the academic year, an RA is always on duty from 7PM–7AM for emergencies and students' needs.

THE GRADUATE STUDENT HOUSE

The Graduate Student House is located at 109 Hemenway Street, two blocks from campus. The Graduate House offers the benefits of living close to campus and use of a full kitchen combined with the educational, cultural, and social rewards of living in a community of performing artists from all over the world.

RESIDENCE HALL COUNCIL

The Residence Hall Council consists of elected student representatives from each hall. The goal of the Residence Hall Council is to improve communications within and among the residence halls, to plan social and educational programs and to communicate on a regular basis with maintenance and food service staff. The Residence Hall Council also collaborates with the Director of Housing and Residence Life on policy changes and improvements.

FOOD SERVICES

The Office of Housing and Residence Life works in liaison with the Dining Service. All resident students must be on the meal plan and the cost is included with the room and board charge. The meal plan provides 19 meals per week. Non-residents may purchase a meal plan separately if they choose.

Residence Hall Council works closely with the Director of Dining Services to ensure good communication between Conservatory students and the Dining Service.

INTERNATIONAL STUDENT AFFAIRS

The Director of International Student Affairs assists international students with questions about U.S. Immigration policies and procedures including Practical Training, Program Extension, Transfer I-20s, Change of Status, Change of Program, and endorsements of I-20s for travel outside the U.S. The Director can provide short-term counseling concerning culture shock and intercultural conflicts for all students, and is available to faculty and staff for concerns about cross-cultural communication. The Director of International Student Affairs also sponsors educational and social programs throughout the year, including tax workshops for international students and International Student Week.

STUDENT ACTIVITIES/ STUDENT UNION

THE STUDENT UNION

The Student Union is the main common area for The Boston Conservatory. Students, faculty and staff gather in the union to have lunch, listen to music, or simply chat. Also, the Student Union serves as a venue for several scheduled events and activities throughout the year. Some of these events may include an on-going film series, educational programs and a variety of social events.

The Student Union also provides services to students including mail boxes, popular magazines and local newspapers, board games, a snack bar, and vending machines.

THE OFFICE OF STUDENT ACTIVITIES & PROGRAMS

The Office of Student Activities and Programs is the primary resource for all student clubs and organizations. All students are encouraged to become involved in co-curricular activities at The Conservatory. Opportunities are available in student government, student organizations, publications, and leadership development programs.

The Office of Student Activities and Programs also offers educational programs on wellness and career-related concerns.

P.A.S.S. PROGRAM

(Program for Academic Skills and Success) The P.A.S.S. Program is an academic support service coordinated by The Office of Student Activities and Programs. The program offers individualized study skills assistance to students in need. Student tutors provide the instruction and are available free of charge seven days a week.

ALL CONSERVATORY JUDICIAL BOARD

This Board hears cases of students who are charged with violations of the Student Conduct Code. The Board consists of a combination of faculty, staff and students. Appointments are made annually by the Dean of Students.

STUDENT GOVERNMENT ASSOCIATION

The Student Government Association (SGA) is the official voice of students at The Conservatory. The purpose of SGA is to improve communication between students and faculty and administration and to present the student viewpoint in policy decisions affecting students. SGA also plans social, cultural, and educational programming and provides support to other student organizations.

PHI MU ALPHA SINFONIA

Phi Mu Alpha Sinfonia, the oldest and largest national, professional music fraternity, was founded in Boston in 1898. It is dedicated to the advancement of music in America and brotherhood among men engaged in music or music-related activities. There are approximately two hundred collegiate chapters on campuses across the country. Activities vary from campus to campus to address the needs of each institution's students but always involve music and brotherhood. Current national membership includes approxi-

mately eighty thousand students, conductors, performers, composers, arrangers, teachers, publishers, radio and television personalities, and musicians whose primary activities are in other professions. A candidate for membership is selected by a chapter vote based upon his character and his musical and academic qualifications. Membership is generally conferred while in college, but continues for a lifetime. Male students from any of the Conservatory's divisions should give serious consideration to joining this extensive network of professionals.

The Sinfonia Foundation is a fraternity-sponsored corporation whose purpose is to extend the professional and philanthropic activity of Phi Mu Alpha Sinfonia. The Foundation provides grants for scholarship and research in music, encourages the creation of new works through a commissioning program, and extends support to worthwhile projects.

SIGMA ALPHA IOTA

Membership in the international professional fraternity for women in the field of music is based on scholarship, musicianship, and character.

Undergraduate students and faculty members of schools throughout the world are members of this organization. Overall membership includes alumnae, patronage, and honorary members, among whom are prominent concert artists, teachers, composers, and art patrons of exceptional musical standing.

MUSIC EDUCATORS NATIONAL CONFERENCE

The Conservatory's Chapter 336 of MENC is a student chapter of the national organization and is affiliated with the Massachusetts Music Educators Association. The purposes of the chapter are as follows: to improve the professional competence of the membership through workshops, demonstrations and clinics which supplement the music education major's curriculum; to communicate the achievements and concerns of the profession to the student members; to serve as a channel of communication to others within the profession; and to help maintain close contact with outstanding professional teachers.

The members of Chapter 336 annually sponsor an All New England Music Education Conference which attracts a student MENC collegiate chapter audience. Other chapter activities include clinics, recitals, fund-raising and participation at Regional and National Conferences. Membership is open to all Conservatory students.

STARS

STARS (Students Teaching And Reaching Students) are student volunteers who assist the Director of Student Activities and Programs with New Student Orientation. They are trained helpers who assist fellow students with school-related or personal problems throughout the school year. Members of the group attend a week-long training prior to the beginning of the school year.

PROGRAMMING BOARD

The Programming Board works as a team to plan campus-wide programs and events. Membership is open to all students who wish to help plan programs and events which enrich and enhance campus life for Boston Conservatory students.

TAIWAN CHINESE ASSOCIATION

The purpose of the Taiwan Chinese Association is to assist Chinese students at The Boston Conservatory. In addition, this organization works to promote mutual friendship and understanding between Chinese students and others in The Boston Conservatory Community through social, intellectual, and cultural activities. All students are welcome.

THE FELLOWSHIP FOR CHRISTIAN STUDENTS

The Fellowship for Christian Students is an interdenominational group holding weekly meetings for prayer, Bible study and discussions. All students are welcome.

GAY & LESBIAN ARTISTS ASSOCIATION (G.A.L.A.)

Open to all students, this group provides the opportunity to discuss what it is like to be a gay or lesbian artist in the 1990's. The group's name, G.A.L.A., stands for a celebration of the contributions of gay and lesbian performing artists. During the year, the group sponsors guest speakers and a film festival.

ORGANIZACION DE ARTISTAS HISPANOS

Concentrating on supporting students of Hispanic heritage, this group aims to raise awareness of Hispanic artists' contributions to the performing arts and to offer support to young Hispanic performing artists.

THE BOSTON CONSERVATORY MARQUEE

The Boston Conservatory *Marquee* is the student newspaper, produced monthly during the academic year. It is funded through the Student Government Association, and serves to promote awareness and communication of Conservatory events and issues.

ILLUSIONS LITERARY MAGAZINE

Illusions is printed annually and is comprised of literary works composed by Boston Conservatory students, faculty and staff.

INTERNATIONAL STUDENT WEEK COMMITTEE

This committee consists of students, faculty and staff, who work together to plan a week-long annual festival in celebration of the cultural richness of The Boston Conservatory community.

THE "GIG" OFFICE

The "GIG" Office is located on the 5th floor of 8 The Fenway. This office provides a referral service for current and former students who would like to be contacted for paying and volunteer "gigs" in the Greater Boston community. Once a contact for a potential "gig" is made, details and fees are arranged by the individual student or group involved.

PRO-ARTS CONSORTIUM

The Boston Conservatory is a member of the Pro-Arts Consortium of six schools in the Back Bay area. Through the Consortium, students are offered, both formally and informally, the opportunity to enrich their experience with the arts through contact with students and faculty from Berklee College of Music, The Boston Architectural Center, The School of the Museum of Fine Arts, Massachusetts College of Art, and Emerson College. Information on cross-registration is available from the Registrar.

BIOGRAPHICAL INFORMATION

ADMINISTRATION

WILLIAM A. SEYMOUR
President

B.M., M.M., *cum laude,* Boston University. Formerly, Director of Music Education for Litchfield, CT Public Schools, and Director of Performing Arts, Brookline (MA) Public Schools; Associate Dean and Chairman of Graduate Division, Boston Conservatory and founder-conductor of The Boston Conservatory Chorale; founder-director of Concordia Youth Chorale (8 European tours). Active conductor, choral adjudicator and clinician throughout the United States. Honors include: Governor, Province One, Phi Mu Alpha Sinfonia National Music Fraternity; Pi Kappa Lambda, National Music Honor Society; Massachusetts Music Educators' Distinguished Service Award. Past President of Massachusetts Music Educators Association, Past President of Professional Arts Consortium; former member National Assembly of the Music Educators National Conference; member Massachusetts State Curriculum Oversight Committee. Listed in National and International Who's Who in Music.

WILLIAM B. DEDERER
Vice President for Academic Affairs and Dean of The College

B.S., *magna cum laude,* State University College, Fredonia, NY; M.M., D.M.A., University of Michigan. Trumpet study with Charles Gleaves and Clifford Lillya. Formerly, Chairman of Brass and Associate Professor of Trumpet, State University College, Fredonia; recitalist, clinician, and adjudicator throughout the East and Midwest; performances with Philadelphia Orchestra, the Pittsburgh Symphony, the Buffalo Philharmonic, the Erie Philharmonic, the D'Oyly-Carte Opera Company, the Chicago Ballet, and the Toledo Concert Band. Member: Nashua (NH) Symphony; Phi Mu Alpha Sinfonia, National Executive Committee 1979-1988, National President 1985-88; Pi Kappa Lambda; and the International Trumpet Guild. Listed in International Who's Who in Music, Who's Who in American Education, Who's Who in Entertainment and Outstanding Young Men of America (1979).

CARMEN GRIGGS
Vice President for Administrative Services and Dean of Students

B.A., The University of Northern Iowa; M.S.W., The University of Iowa; Ph.D., The University of Iowa; High School teacher 1968-1983; Support Group and Volunteer Coordinator, Women's Resource and Action Center, The University of Iowa 1983-1988; Instructor, The University of Iowa, 1984-1987.

CHARLES RICE
Vice President for Finance

A.B., with honors, Colgate University; M.B.A., Harvard Business School. Chief Financial Officer: MacDermid Incorporated, The Foxboro Company, M&T Chemicals. President: Printed Circuit and Laminates Group of Matra, SA.

LIBBY CHIU
Vice President for Institutional Advancement

B.A., Wellesley College; M.Ed., Boston University. Native of Hong Kong. Former Teacher, Bilingual Coordinator, Principal, Boston Public Schools; Deputy Director and Acting Executive Director, Massachusetts Council on the Arts and Humanities; Director and Adjunct Professor, University of Lowell Demonstration School; Adjunct Professor, University of Massachusetts/Boston. Currently member of the Boston Academy Advisory Council, Vice-President of Boston YWCA, board member of AVZACC, Japan Society and Paula Josa-Jones Performance Works. Training in ballet and modern dance. Former member of the National Committee for Standards in the Arts.

NEIL DONOHOE
Chairperson, Music Theater Division

B.A., Holy Cross College. Has directed throughout New England, including at the Chiswick Park Theater in Sudbury, The Charles Playhouse in Boston, the Waterville Summer Music Theater in Maine, Timberlake Playhouse in Illinois, College Light Opera Company of Falmouth, Keene Summer Theater, Bill Fegan Attractions of Dallas, Green Mountain Guild of Vermont, and *Jesus Christ Superstar* at Boston Shakespeare Company in 1984. Principal singer for Light Opera of Manhattan. Produced the Kurt Weill Festival and a benefit performance for the Fenway Community Health Center starring Madeline Kahn, both at The Boston Conservatory in 1990; co-produced The Boston Conservatory's 125th Anniversary Celebration culminating in a Gala performance at Symphony Hall; choreographed opening night at the Boston Pops starring Tyne Daly in 1992 and stage directed production numbers for *Opening Night at the Pops: Farewell Tribute to John Williams* in 1993, both televised on PBS; director of the Vincent Club Show, annual fund-raiser for Women's Care division of Massachusetts General Hospital since 1993; principal performer in Boston premier of *Love! Valor! Compassion!* in 1996. Guest instructor in Musical Theater, Boston University, 1986, 1988.

JAMES O'DELL
Chairperson, Music Division, Conductor of Wind Ensemble

B.S., Southern Oregon State College; M.M., University of Oregon; Doctoral Residency, Arizona State University. Tuba studies with Daniel Perantoni, Samuel Pilafian, Stuart Turner and David Caffey; Bass Trombone and Euphonium study with Jeffrey Williams. Tours and performances with Jazz Composers' Alliance Orchestra, Boston Globe Jazz Festival Repertoire Orchestra, Eugene (OR) Symphony Orchestra and Brass Trio, Rogue Valley Symphony, University of Oregon and Mansfield University Faculty Brass Quintets, Orange then Blue, Ken Schaphorst Big Band, Shrim Klezmer Orchestra, and Aardvark Orchestra. Founder: annual New England Collegiate Jazz Festival; Co-founder: Boston Tuba Quartet. Director: Festival Jazz Ensemble at M.I.T.; Co-chair: Jazz Composition Contest, I.A.J.E. Massachusetts Unit. Formerly: Director of Bands and University Music Organizations, Boston University; Supervisor of Instrumental Music, Chelsea Public Schools (Boston University/Chelsea Partnership); Director of Bands and professor of Tuba and Euphonium, Mansfield University (PA); Assistant Director of Bands, Phoenix College (AZ); Director of Jazz Lab Band II, University of Oregon. Past President: New England College Band Association. Member: Phi Mu Alpha Sinfonia, Kappa Kappa Psi and Tau Beta Sigma.

YASUKO TOKUNAGA
Chairperson, Dance Division

B.F.A., The Juilliard School. Has worked with Anthony Tudor, José Limon, Martha Graham, Maggie Black, William Christensen, Anna Sokolow, Helen McGeechee, Bertram Ross. Former faculty Harvard/Radcliffe, Primus-Borde School and Dr. Glory's Children's Theater. Co-Founder of Tokunaga Dance Ko. of New York; dance panelist for Massachusetts Cultural Council, former member of Board of Directors of Boston Dance Alliance, Artistic Director of The Boston Conservatory Dance Theater and The Boston Dance Theater.

JUDSON EVANS
Chair, Liberal Arts Department

B.A., Wilkes College; M.A., Tufts University; Ph.D. (in progress), Tufts University. Academic Coordinator, "Tufts College Experience Program," Conference Bureau, Tufts University. Poetry published in *The Cumberland Review, The Antigonish Review, West Branch, Bay Windows, Point Judith Light, Albatros, Bare Bones,* and *Hanging Loose.* Member of Haiku Society of America. Haiku published in *Frogpond, Modern Haiku, Raw* and in William Higginson's Anthology: *Haiku Seasons.*

ADMINISTRATIVE STAFF

DAVID M. BALARDINI
Coordinator of Housing and Residence Life

B.A., Westfield State College; M.Ed., Springfield College. Formerly: Resident Advisor, Westfield State College; Resident Assistant, Boston University Tanglewood Institute; Student Services Intern, Berkshire Community College; Home Health Care Assistant, Pittsfield, MA; Resident Director, Wentworth Institute of Technology. Member of Boston Area College Housing Association and American College Personnel Association.

ELIZABETH L. BENDER
Director of International Student Affairs

B.A., Smith College; Teacher and administrator at English as a Second Language schools in Kure, Japan 1993-1995. Director of Student Happiness, The New England School of English, 1996. Member of NAFSA: Association of International Educators.

MICHAEL BARTEL
Manager of Information Systems

B.M., California State University Long Beach; M.M. and Graduate Performance Certificate, The Boston Conservatory. Winner of the H. Wilfred Churchill Piano Competition. Studies at The Moscow Conservatory. Solo Recital at Rachmaninoff Hall Moscow. Featured Guest Artist at CSU Long Beach. Soloist with The Boston Conservatory Orchestra. Studies with Michael Lewin, Edith Hirshtal, Jerome Lowenthal, Sergie Dorensky, Pavel Nerssejau, Jonathan Bass, Virginia Eskin, Nicola Frisardi, and Victor Rosenbaum.

JAMES T. BYNUM
Director of Financial Aid

B.M., Piano, Oberlin College Conservatory of Music; graduate studies, New England Conservatory of Music. Piano with Georgia Locke, Robert Brownlee, John Elvin, John Perry, and Howard Goding; masterclasses with Alfred Brendel and Rudolph Serkin. Organ with Garth Peacock and Egbert Ennulat. Public Relations and Development, Oberlin College. Member, Massachusetts, Eastern, and National Associations of Student Financial Aid Administrators.

SUSAN CAMAS
Business Manager

B.S., Bentley College.

REGINALD A. DIDHAM
Head Librarian

B.A., Northeastern University; M.S., Simmons College. Member of Tanglewood Festival Chorus, Chorus Pro Musica, Boston A Cappella, Russian Chamber Chorus, Newton Choral Society. Formerly Head Cataloger, Assistant Cataloger, Albert Alphin Music Library, Boston Conservatory; Circulation Assistant, Reading (MA) Public Library.

IRWIN GELBER
Director of Special Programs, Piano

B.S., M.S., Juilliard School of Music. Fulbright Scholar, *Akademie für Musik,* Vienna. Piano study with James Friskin, Bruno Eisner, Richard Hauser, and Gershon Jarecki. Soloist with Philadelphia Orchestra, Philadelphia Little Symphony, Garden State Symphony, Lansdowne Symphony and Juilliard Symphony. Recitals throughout U.S. and Europe. Former Dean, Philadelphia Musical Academy. Member, Musicisti Americani, Sulmona, Italy.

RONA E. GOFSTEIN
Director of Development

B.A., Wellesley College; Previous fundraising positions at Project Bread/The Walk for Hunger, Beth Israel Hospital and New England Conservatory. Member: Women in Development, National Society of Fund Raising Executives (NSFRE). Volunteer: Wellesley College Fund.

RICHARD MALCOLM
Audio Visual Director, Dance Accompanist

B.M., The Boston Conservatory; Recording Credits: Les McCann and Houston Persons–*Road Warriors;* Rick Russell–*It Is About The Blues;* World Tour–Luther Guitar Junior Johnson, China Tours–Zhu Ming Ying, European Tours–Peter Parcek Trio. Former accompanist at Harvard University, M.I.T., Emerson College, Boston University, Northeastern University. Composer for modern dances and choreographies by Diane Arvanites-Noya, Tslila Goldstein Dancers, Ruth Birnberg, Edward DeSoto.

LEIF T. SIMONSON
Director of Marketing and Communications

A.B., *magna cum laude,* Harvard University; Graduate Performance Certificate, The Boston Conservatory; Piano Studies with Michael Lewin; Former Publications Assistant and Marketing Associate of The Boston Conservatory.

RICHARD S. WALLACE
Director of Enrollment Management

B.M., Syracuse University. Choral Conducting with Cornelia Yarbrough; Voice study with Frank Hakanson; Former Director of Admissions, Emory University Graduate School of Arts and Sciences; tenor soloist and guest conductor with Hendricks Chapel Choir, Syracuse University Chorus and Chorale, and Syracuse Singers

ARNGOD WEBB
Bursar

B.F.A., The Boston Conservatory. Formerly, Assistant in the Admissions and Financial Aid Offices. Currently working in the technical departments of various Boston theaters.

FACULTY

ALDO ABREU

Recorder

Performer and Teacher Diplomas, Royal Conservatory of Music, The Hague; M.M., Indiana University. Has toured throughout the U.S., Europe, New Zealand, Central America and his native Venezuela. First Prize Winner of the 1992 Concert Artists Guild New York Competition. Has performed at the Ambassador Auditorium in Los Angeles, Isabella Stewart Gardner Museum in Boston, the Spivey Hall in Atlanta, and the Metropolitan Museum of Art and Weill Recital Hall at Carnegie Hall in New York. Featured at the 1993 and 1996 Spoleto Festivals in the U.S. and Italy, the OK Mozart Festival, and the Boston Early Music Festival, and has appeared three times at the Festival Music Society in Indianapolis. Soloist with the Illinois Chamber Symphony, the West Shore Symphony, the Savannah Symphony, and the American Bach Soloists. Faculty of Amherst Early Music Festival and Institute; masterclasses and workshops internationally. Recordings on Koch International and Arte Vision.

JOHN CLEMENT ADAMS

Composition; Theory

B.M., M.M., Boston Conservatory; A.M., Ph.D., Harvard University. Studies with Leon Kirchner and Earl Kim. Composition Fellow, Berkshire Music Festival. Studies with Jacob Druckman, Alan Stout, and Seymour Shiffrin. Recipient of the Margaret Grant Award (Tanglewood) and the BMI Award (1970). Works performed by Buffalo Philharmonic Orchestra, Boston Musica Viva, and others. Works published by E.C. Schirmer, Inc., Boston. Visiting Lecturer, Harvard University.

LAURA AHLBECK

Oboe

B.M., Ohio State, M.M., Manhattan School of Music. Performs with Boston Symphony, Boston Pops. Former member Metropolitan Opera Orchestra, New York City Opera Touring Orchestra, Concerto Soloists of Philadelphia, Orquesta Sinfonica of Maricaibo, Columbus (OH) Symphony.

MICHAEL ALLOSSO

Directing

B.A., Brandeis University; M.F.A., Boston University. Founding Artistic Director of Chiswick Park Theater, Sudbury (MA) and Chatham (MA) Repertory Theater. Additional directing/choreographing/writing at the Phoenix Theater, New York; Merrimac Repertory Theater, Lowell, MA; Worcester Foothills and Worcester Forum; Harvard's Hasty Pudding; the Nickerson Theaters; Gloucester Stage and many other theaters throughout New England. Produced and directed *The Texas Chainsaw Manicurist* off-off Broadway and directed several world premiers including Israel Horovitz's *Barking Sharks.* Member: Executive Council of the Massachusetts High School Drama Guild. Has authored two books about theater published by the U.S. Office of Education as well as numerous humorous reviews.

OMAYRA AMAYA

Flamenco

B.F.A., The Boston Conservatory. Represents the youngest generation of the famous Amaya family of gypsy flamenco artists; the grandniece of Flamenco's queen, Carmen Amaya. Has performed with Curro & Olga Amaya, Antonio Santaella, Rosario Galan, Mariquilla and other dance companies in Latin America, Spain and the United States. Founder and Artistic Director of AMAYA, Flamenco Sin Limites, a flamenco dance company and school.

RUTH SANDHOLM AMBROSE

Artistic Advisor Emeritus; Ballet, Pedagogy

Studies with Lillian Cushing, Adolph Bolm, the Swobodas, Aubrey Hitchins, Madame Anderson and many others. Former soloist and assistant with the Lillian Cushing Ballet Company; actress with Max Reinhardt Touring Company, also in radio and theaters in California, Colorado, New York, Massachusetts and Vermont; Former assistant to Herbert Graf–CBS Television Opera; Choreographer's Workshop in New York; Choreographer for Bay Area Ballet Company, California. Guest teacher at Ballet School of Municipal Theater in Rio de Janeiro, Brazil; Choreographed and staged operas for opera companies in the Boston Area. Guest teacher, Burklyn Ballet Theater in Vermont. Continued study in England (Laban School of Movement), Germany with Mary Wigman, France with Madame Preobrajenska and observed the Kirov and Bolshoi Ballet Schools for six weeks in Russia. Host coordinator of American College Dance Festival/New England (1980 and 1981); Artistic Director Emeritus of The Boston Conservatory Dance Theater; Former Chair of The Boston Conservatory Dance Division.

DIANE ARVANITES-NOYA

Modern Dance

B.F.A., The Boston Conservatory. Trained in Limon and post-Limon technique; studied in New York with Jennifer Muller and Louis Falco. Artistic Director of Prometheus Dance. Co-founder, Accion Colectiva with British choreographer Julie Barnsley; formerly choreographer and rehearsal director for Choreoarte, a company directed by Carlos Orta of the José Limon Company. Choreography grants from the Massachusetts Cultural Council and the Boston Foundation for the Arts and Humanities. Recipient of a 1992 Artist Fellowship Finalist Award from The Artist Foundation, a 1994 Artist Grant from the Massachusetts Cultural Council, The Monticello Award for Emerging Choreographers and two consecutive commissions by The Dance Umbrella for the 1993 and 1994 Boston Moves Festivals. Works performed at Downtown BACA, Brooklyn, Lincoln Center Out of Doors and La Mama in New York City, at the Northeast Regional Dance Festivals in Ohio (1990), Pennsylvania (1991) and Boston (1996), the International Theatre Festival in Caracas, throughout Venezuela, at Sala Galan and The Pe de Pedra Festival in Spain, in Mexico and Chile.

JANE BALDWIN

Modern and Contemporary Drama; Introduction to Theater

B.F.A., The Boston Conservatory; M.A., Boston College; Ph.D., Tufts University. Extensive professional acting and directing experience in the United States and Europe. Author of articles for *Theater History Studies, Dance Connection,* and *New England Theater Journal.* Former faculty: Tufts University, Wellesley College, Regis College and the University of Massachusetts.

JONATHAN BASS

Piano

B.M., M.M., Juilliard School of Music; D.M., Indiana University. Piano studies with Menahem Pressler, Richard Fabre, Adele Marcus, Sascha Gorodnitzki, Joseph Schwartz and Lev Vlasenko. First Prize Winner, 1993 Joanna Hodges International Piano Competition and the American National Chopin Competition, Beethoven Fellowship with the American Pianists Association. Top prizes at the Washington International Competition, the Robert Casadesus International Piano Competition and the Young Keyboard Artists Competition. Performances in New York, Chicago, Cleveland, Minneapolis, Indianapolis, Miami and Washington, D.C. Three appearances as soloist with the Boston Pops at Symphony Hall.

ERIKA BATDORF

Acting, Movement

B.S., Lesley College. Studied corporeal mime with Etienne Decroux in Paris, and mask and theater with Richard Pochinko. Has performed, directed and choreographed original movement theater since 1983. Solo works have appeared in Canada, Europe and in the U.S. in such places as the Smithsonian Institution, The Fine Arts Museum of San Francisco, Landegg Academy of International Education and Development in Switzerland, Harvard University, and the Wadsworth Atheneum in Hartford, CT. Works presented at the Philadelphia Movement Theater Festival International and featured at the New Hampshire Movement Theater Festival

and at Hartford's Dance Service Network's 10th Anniversary Choreographers' Showcase. Faculty: Massachusetts College of Art. Former Faculty: Brandeis University. Guest choreographer: University of Alaska.

LARRY BELL
Composition, Theory

B.M., Appalachian State University; M.M., D.M.A., The Juilliard School; F.A.A.R., The American Academy in Rome. Composition with Vincent Persichetti and Roger Sessions; Piano with Joseph Rollino and Joseph Bloch. Recipient: Rome Prize, Guggenheim Fellowship, Charles Ives Award from the American Academy and Institute of Arts and Letters, Alexander Gretchaninoff Memorial Prize in Composition, BMI Award, and National Arts Associate of Sigma Alpha Iota. Grants from the Rockefeller Foundation, Meet the Composer, the American Music Center, and the American Symphony Orchestra League. Residencies: MacDowell Colony, Rockefeller Foundation Center in Bellagio, Italy, the Virginia Center for the Creative Arts, the American Academy in Rome, and the Bennington College Chamber Music Festival and the Composers Forum of the East. Recordings: *Sacred Symphonies* and *Piano Concerto* (Vienna Modern Masters) *Piano Sonata* (North/South Recordings. Author of articles for *Musical Quarterly,* and *Contemporary Music Review.* Commissions from Gerard Schwarz, Speculum Musicae, Joel Krosnick, Eric Bartlett, World-Wide Concurrent Premiers, and The Boston Conservatory Chamber Ensemble. Performances by Seattle Symphony, RAI Orchestra of Rome, Radio Bratislava Symphony Orchestra, Johns Hopkins Symphony Orchestra, St. Luke's Chamber Ensemble, and the Juilliard String Quartet. Piano recitals and lectures on American music throughout the U.S., Italy and Japan. *Mahler in Blue Light* was the first piece performed live on the Internet. Music published by American Composers Alliance and Casa Rustica Publications. Executive Officer, Board of Governors, The American Composers Alliance. Former faculty, Juilliard School Pre-College Division, 1979-1984.

BONNIE BEWICK
Violin

B.M., Curtis Institute of Music. Studies with David Cerone, Aaron Rosand, Ruggiero Ricci, Paul Makanowitzsky and Elizabeth Holborn. Member: Boston Symphony Orchestra. Former concertmaster: New England Philharmonic. Featured soloist with John Williams and the Boston Pops Orchestra, Cape Ann Symphony, New England Philharmonic, Curtis Symphony Orchestra, Colorado Philharmonic Orchestra, National Repertory Orchestra, Peninsula Symphony and Beach Cities Symphony. Summer Festivals include Grand Teton Music Festival, Colorado Philharmonic Orchestra, and Spoleto Festival of Two Worlds.

STEVEN BLACK
German

B.A., University of Maine; Phillips University, Marburg, Germany; University of Freiburg. Fulbright Graduate Student Grant, 1973-74; Fulbright Teacher Exchange, 1981-82; Rockefeller Fellow, 1988.

ROBERT J. BOUFFIER
Acting

B.A., M.A., University of Dayton; M.F.A., Catholic University of America. Has directed and performed professionally in Washington, D.C., in the Midwest and throughout the Boston Metropolitan area. His direction of *What the Butler Saw,* at Lyric Stage, won *Boston Magazine*'s Best Little Theater Production of 1988. Former faculty: University of Dayton and Boston College.

WALTER BOYCE
Voice

B.M., St. Andrews Presbyterian College Conservatory of Music; M.M., The Boston Conservatory. Studied voice with David Blair McClosky. Coaches include Felix Wolfes, Olga Averino and Ignace Strasfogel. Performances as soloist throughout the East Coast, but especially in New England, in opera and recital and with many choral organizations and orchestras, including Boston Lyric Opera, Boston Concert Opera, the Opera Company of Boston and the Boston Musica Viva.

INGRID G. BRAINARD
Styles; Music and Dance of Renaissance and Baroque Periods

Ph.D., Georg August University, Göttingen, Germany. Has studied dance, mime and movement with Mme. Buscha, Harald Kreutzberg, Marcel Marceau, Jo Leissa, Billie Kirpich. Director: The Cambridge Court Dancers, Boston; Dance Advisor to the Waverly Consort, New York City; Member of CORD, Society of Dance History Scholars; Dance Advisor to the MIT Shakespeare Ensemble, Cambridge, MA.

DONALD BRAVO
Bassoon

B.M., New England Conservatory; M.M., Boston Conservatory; graduate studies at the University of Michigan and Boston University. Performed with United States Army Band, Royal Ballet, American Ballet Theater, New York City Ballet, New England Opera Theater, Opera Company of Boston, Metropolitan Opera Company, Buffalo Philharmonic, Montreal Symphony, Detroit Symphony, Collage Contemporary Music Ensemble, Boston Symphony Chamber Players, Boston Pops, Boston Symphony (principal at Tanglewood, 1983). Soloist with Detroit Symphony, Canadian Broadcasting Company, Collage Contemporary Music Ensemble, Montreal Symphony, Library of Congress; Guest Artist at National Bassoon Camp. Recorded on Deutsche Grammophon, Nonesuch, Musical Heritage Society, Delos, CRI; recorded with Marlboro Festival Orchestra under Pablo Casals. Currently principal bassoonist with Harvard Chamber Orchestra, Boston Musica Viva, Boston Ballet Company, Boston Pops Esplanade Orchestra. Frequent woodwind consultant, adjudicator, soloist and clinician. Member Pi Kappa Lambda. Professor Emeritus, University of Massachusetts.

DANA BRAYTON
Orchestration; Computer Notation; Ear Training

B.A., Pomona College; M.M., New England Conservatory; Ph.D., Boston University. Studies with Bernard Rands, Peter Child, Joyce Mekeel, Oliver Knussen and William Thomas McKinley. Composition Fellow: Atlantic Center for the Arts, Bowling Green New Music and Art Festival, Charles Ives Composers Conference, Artists Foundation, Wellesley Composers Conference, Tanglewood Music Center, June in Buffalo Composers Conference. Residencies: National Endowment for the Arts Mexico Residency, MacDowell Colony. Winner of the Harvey Gaul Composition Contest and recipient of the Tanglewood Composition Prize. Resident composer: Jazz Composer's Alliance, NuClassix. President and contributing composer, Underground Composers. Performances by Alea III, Pittsburgh New Music Ensemble, Composers Forum (New York, NY), Jazz Composer's Alliance Jazz Orchestra, Cleveland Chamber Symphony. Former faculty: University of Massachusetts Dartmouth, Freelance Players, Charles River Creative Arts Program, Boston University, Berklee College of Music. Owner of *Noteworthy Notation,* computer notation service.

SHARON R. BROWN
Women's Chorus

B.S., Salem State College; B.M., M.M., *magna cum laude,* The Boston Conservatory; Other studies at SUNY Cortland & Syracuse University. Voice studies with Elisabeth Phinney. Performances with Boston Academy of Music, Boston Lyric Opera, Longwood Opera, Salisbury Opera, Syracuse Landmark Theater. Formerly, Director of Vocal Music, Solvay High School; Director of Music, The Franciscan Academy. Currently: Director of Music, Fisk United Methodist Church; Voice Faculty at Berklee College of Music, Thayer Academy & Northeastern University.

AMY BUDKA
Music Education

B.M. in Music Education (Percussion), New England Conservatory; Graduate studies in Orff-Schulwerk, The Boston Conservatory; Further studies, University of Massachusetts/ Lowell, Fitchburg State College. Currently,

General Music and Chorus Director (K-6), Harvard Public Schools. Director: Musical Theater Program, Bedford (MA) Recreation Theater Day Camp; Grades 3-9 Coordinator and Assistant Director, Bedford Day Camp; Musical Theater Director for Special Needs Adults, Alternative Leisure, Inc.; Director, Children's Choir, Old South Church, Boston. Treasurer, New England Orff-Schulwerk Association.

WILLIAM BUONOCORE
Guitar; Pedagogy, Repertoire, Chamber Music

B.A., *cum laude,* William Paterson College; M.M., The Boston Conservatory. Masterclasses with Oscar Ghiglia, Manuel Barrueco, David Russell, Sharon Isbin, Robert Guthrie, John Holmquist, Michael Newman, John Duarte. Concert appearances in the United States, Canada, Venezuela and Korea. Performances with the Boston Symphony Orchestra, Boston Philharmonic, Rhode Island Philharmonic, Portland Symphony, Chautauqua Symphony, New Hampshire Symphony, Vermont Symphony, Cape Cod Symphony, Indian Hill Orchestra, Boston Musica Viva, Alea III, An die Musik, Manhattan String Quartet, Portland String Quartet, Folios Guitar Duo, Boston Conservatory Chamber Players, Scarborough Chamber Players, Hyperprism and others. Recordings on Koch International, Neuma, Centaur, Nepenthe and Arabesque. Faculty: Boston College, University of Massachusetts, Phillips Academy.

JENNIFER BURKE
Speech

B.A., Bates College; M.F.A., Brandeis University; Artist-in-Residence and Speech instructor at Brandeis University.

LISA CALIRI
Class Piano

B.M., The Boston Conservatory. Studies with Seymour Bernstein, Anthony di Bonaventura, Herbert Stessin, Eugene List, Nina Svetlanova and Luis Battle. Has performed in Thailand, Spain, The Aspen Music Festival. Featured artist at Donnell Center in New York. Solo appearances with Salem Philharmonic, Melrose Symphony Orchestra "Nightshift" on WCVB-TV, WGBH and WCRB. As the winner of the Clara Wells International Piano Competition, invited to present masterclasses at the Siam Kolkarn School of Music in Bangkok.

ROBERT S. CAPLIN
String Bass

B.M., *cum laude,* New England Conservatory. String Bass studies with Henri Portnoi. Principal Bassist, Boston Pops Esplanade Orchestra; Handel/Haydn Society; Ocean State Chamber Orchestra; Harvard Chamber Orchestra. Assistant Principal Bassist: Rhode Island Philharmonic.

DENNIS CARON
Brass Techniques, Methods, and Materials

B.M., M.M., The Boston Conservatory; Additional studies at Berklee College of Music, the University of New Hampshire, Bridgewater State College, and Anna Maria College. Music education with William Seymour, conducting with Attilio Poto, and trumpet with Gerard Goguen and John Coffey. Former band, orchestra, and musical theater director for the Attleboro (MA) public schools, and conductor of the Greater Attleboro Civic Symphony Orchestra (1978-88). Served for several seasons as wind ensemble conductor and coordinator of the summer performing arts component of the Great Woods Educational Forum at Wheaton College in Norton, MA. Currently, instrumental music specialist for the Medford (MA) public schools; member: MMEA and MENC.

LYNN CHANG
Violin; Chamber Music

B.A., Harvard University. Violin study with Alfred Krips, Sally Thomas, Ivan Galamian. Chamber Music study with Josef Gingold, Leon Kirchner, Earl Kim. Top prize winner, International Paganini Competition; First prize, Buffalo Philharmonic Young Artists Competition; Winner, Concert Artists Guild Award, Young Concert Artists International Auditions; Participant, Marlboro Festival. Solo and chamber music appearances throughout United States and Far East.

FRAN CHARNAS
Musical Theater

B.F.A., Ohio University; M.A., Emerson College. Early training at the Cleveland Playhouse. Has directed at various commercial, regional and college theaters; Presents lecture-demonstrations on popular, American vocal styles of the twentieth century. Former Administrative Director of The Boston Conservatory Summer Institute in Musical Theater. Conceived, directed and choreographed *The All Night Strut!,* a musical celebration of the 1930's and 40's that has toured the United States, Canada, and Europe, was a nationally broadcast special on PBS, and is now licensed by Music Theatre International in New York. Co-author and Director of a new 60's musical, *Sheboppin',* which premiered at the Wilbur Theater in Boston. Has created *In the Groove,* a post WWII musical joyride. Currently preparing a musical based on the life of Ethel Waters.

MICHELLE CHASSE
Musical Theater Jazz

B.F.A., *cum laude,* The Boston Conservatory. Studied with Maestro Celli at Ballet Hysell (New Orleans), Boston Ballet, School of American Ballet. Guest artist for Granite State Ballet, Franklin School of Performing Arts, and many others. Dancer/singer/dance captain on N.C.L.'s S/S Norway. Appeared on MTV and in various commercials. Currently teaching in Boston and Marblehead, and is a lead dancer for ACE Entertainment in Boston.

JAMES DAVID CHRISTIE
Organ and Harpsichord Coordinator; Chamber Music

B.M., Oberlin Conservatory; M.M., *(cum laude)* and Artist's Diploma, New England Conservatory; D.F.A. *(h.c.)* New England School of Law; member, Pi Kappa Lambda; 1995 Distinguished N.E.C. Alumni Award. Organ with David Boe, Marie-Claire Alain, Harald Vogel, Yuko Hayashi and Bernard Lagace; harpsichord with Doris Ornstein and Fenner Douglas. Winner: First Prize and Prize of the Audience, 1979 International Organ Competition, Bruges, Belgium; Organist of the Boston Symphony since 1978; frequent soloist with the Boston Pops; Distinguished Artist-in-Residence at College of the Holy Cross, Worcester; organ faculty, Wellesley College; Artistic Director of the International Artists Series at Mechanics Hall; Music Director of the period instrument group, Ensemble Abendmusik; faculty, Bressanone (Italy) Academy for Early Music; recitals, masterclasses, solo appearances with major orchestras throughout the United States, Canada, Europe, Japan, Australia; International competition jury member in Paris, Leipzig, Bruges, Lille, Bruxelles, Montreal, Speyer, Lausanne, Boston; recordings for Philips, Decca, Nonesuch, Margun, Northeastern, BMG, Bridge, Koch International.

PETER COKKINIAS
Clarinet, Conducting

B.M., B.M.E.D., Hartt College of Music; M.M., Manhattan School of Music; D.M.A., College Conservatory of Music, University of Cincinnati. Clarinet studies with Robert Marcellus, Bernard Portnoy, and Herbert Blayman. Conducting studies with Leonard Bernstein, Seiji Ozawa, André Previn, Richard Lert and Boris Goldovsky. Has performed with the Boston Symphony Orchestra, Boston Pops, Boston Ballet, Cincinnati Symphony Orchestra and Opera Company of Boston; recorded with the Boston Symphony and Scarborough Chamber Players on Phillips and Centaur records. Guest conductor of Boston Pops, Boston Ballet, Springfield (MA) Symphony. Numerous appearances as conductor, adjudicator, clinician and recitalist throughout the United States. Currently Music Director and Conductor of the Greater Marlborough (MA) Symphony Orchestra. Former director of the Western Massachusetts Youth Orchestra. Former faculty, Tufts University.

WILLIAM COTTEN
Voice

B.M.E., Mississippi State University; M.M., New England Conservatory. Soloist with Banchetto Musicale, Boston Music Theater Project, Emmanuel Music, New Hampshire Symphony, Monadnock Music, Wolf Trap Opera, Breckenridge Music Institute (CO), June Opera Festival (NJ), Augusta Opera, PepsiCo Summerfare, Underground Opera (CT). Third Place Winner in Metropolitan Opera New England Regional Auditions and Fellow at Tanglewood Music Center. Currently member of Boston Aria Guild and Opera to Go.

JON PAUL DANTÉ
Trumpet; Paramount Brass Quintet

Studies with Rolf Smedvig and Roger Voisin. Masterclasses at Maryland Summer Center for the Arts, Zeiterion Theater. Residency programs at Penn State University, Dana School of Music, Concord College, SUNY Plattsburg, University of Wisconsin, Providence College with Paramount Brass Quintet.

RICHARD COLTON
Dance

Ballet training from American Ballet Theater School; Joffrey American Ballet Center; Bournonville Seminar, Denmark; Modern dance with James Waring, Twyla Tharp. Former soloist with American Ballet Theater. Former member Twyla Tharp Dance Co., Joffrey Ballet. New York seasons at Winter Garden Theater, Gershwin Theater, Public Theater, Brooklyn Academy of Music and the Metropolitan Opera. Appears in films *Hair,* and *Amadeus,* and PBS Great Performance Presentations of *The Catherine Wheel.* Co-director of Spencer/Colton, a company of dancers, actors and musicians. Seasons at Harvard Summer Dance, Dance Theater Workshop, Jacob's Pillow and Dance Umbrella.

DOROTHY DiDOMENICO
Choral Methods

B.M., Boston University; Further studies at Hartt School of Music, Boston University & University of Massachusetts, Bridgewater. Currently: Music Director, Young at Heart Singers; guest conductor for Church Choirs in Beverly & Lexington; Coordinator/Conductor, MICA Choral Festival, 1997. Conducted Northeast District Festival Chorus. Former faculty: Director of Music, Fairhaven Public Schools; Concord Carlisle Regional School District; Concord Middle School; Muzzey Junior High School in Lexington. Professional associations: Massachusetts Music Educators Association (MMEA); Music Educators National Conference (MENC); American Choral Directors Association (ACDA); Massachusetts Instrumental Conductors Association (MICA); National Association of Teachers of Singing (NATS).

TATIANA DIMITRIADES
Violin

Pre-College Division, Juilliard School; B.M., M.M., Artist Diploma, Indiana University. Received Lili Boulanger Memorial Award, Performer's Certificate (IU), Guido Chigi Saracini Prize, Mischa Pelz Prize. Currently a member of Boston Symphony Orchestra and Boston Artists' Ensemble. Concerto appearances at Carnegie Hall and Grand Teton Music Festival. Frequent recital and concerto performances throughout New England.

ERICA DREW
Modern Dance

B.F.A., University of Cincinnati Conservatory of Music. Former director of the Erica Drew Dance Company. In 1982, received the Artists Foundation Choreography Fellowship. Has taught in New York City at the Alvin Ailey American Dance Center and the O'Donnell-Shurr Studio. A member and rehearsal assistant of the Pearl Lang Dance Company. Boston teaching includes Emerson College, Boston Ballet Summer Workshop and Radcliffe College.

STUART DUNKEL
Oboe

B.M., Boston University; M.M., Mannes College of Music; D.M.A., Juilliard. Principal oboe with New Hampshire and Vermont Symphonies: positions with Opera Company of Boston, Boston Symphony Orchestra, Boston Pops, Hong Kong Philharmonic. Solo performances and appearances with New York Philharmonic, Mostly Mozart, Metropolitan Opera Orchestra, Detroit Symphony Orchestra, Naumberg Orchestra and others. Founder of the Tampa Bay Chamber Soloists and the Pro Arte Chamber Orchestra. Author of *The Audition Process: Anxiety Management and Coping Strategies.*

DORIOT ANTHONY DWYER
Flute

Former principal flute of the Boston Symphony (1952-1990). The first woman ever permanently appointed to a principal chair of a major symphony orchestra. Flute studies with Ernest Leigl, Georges Barriere, William Kincaid, Joseph Mariano. Previously a member of the National Symphony and the Los Angeles Philharmonic. Charter member: Boston Symphony Chamber Players. Solo performances with the Boston Symphony and other orchestras in this country and abroad. Recipient of Sanford Fellowship from Yale School of Music in 1975. Solo recitals in Alice Tully Hall and Sanders Theater. Nominated to the Women's Hall of Fame. Accepted Woman of Achievement Award on behalf of her ancestor, Susan B. Anthony.

CAROL EFRON-FLIER
Tap

B.A., Ithaca College; M.S., Boston University. Studies with world renowned artist Dianne Walker and with Broadway veteran Sue Ronson. Workshops with Manhattan Tap's Artistic Director Heather Cornell; Rhapsody In Taps (RIT) Artistic Director Linda Sohl-Donnell; Tap Masters Buster Brown, Fayard Nicholas, Cholly Atkins and Arthur Duncan; The Jazz Tap Ensemble's (JTE) Artistic Director Lynn Dally; and The American Tap Dance Orchestra's (ATDO) Artistic Director Brenda Buffalino. Credits include: the Mass. Cultural Council-sponsored concerts entitled "Let's Dance," where she performed with Dianne Walker, Sue Ronson, Buster Brown, ATDO soloist Barbara Duffy and Derek Grant, former JTE company member, who now performs with Savion Glover in "Bring In 'Da Noise, Bring in 'Da Funk"; The Southern California Tap Dance Festival in association with RIT; numerous First Night performances; and National Tap Dance Day projects. Additional teaching experience includes The Leon Collins Dance Studio in Brookline, MA; Boston University; The Winsor School in Boston; and the Brookline school system.

STEVEN EMERY
Trumpet

B.M., Oberlin College Conservatory of Music; M.M., Ohio State University. Studies with Gene Young, Richard Burkart, Adolph Herseth, and Vincent Cichowicz. Currently member, Proteus 7 (under contract with Dorian Records). Former member, Boston Symphony Orchestra and Boston Pops Orchestra. Formerly principal trumpet, Columbus Symphony Orchestra, Columbus Symphony Brass Quintet, Lyric Opera of Kansas City; assistant principal trumpet, Kansas City Philharmonic. Performances as principal trumpet with Boston Symphony, Boston Pops, New York Philharmonic, St. Louis Symphony. Performances with Vienna Philharmonic at Carnegie Hall. Soloist with Boston Symphony at Tanglewood. Recordings for WGBH Productions, Touchstone Pictures, Empire Brass Quintet. Former faculty, University of Missouri at Kansas City, Missouri Western State College, Eastern Nazarene College. Member: Pi Kappa Lambda.

IRIS FANGER
Dance History

B.F.A., Columbia University, School of Dramatic Arts; M.A., Northwestern University; Ph.D., Tufts University. Theater and dance critic for the Boston Herald; contributing editor, Dance Magazine. Associate professor, Institute for the Arts, Lesley College, 1974-1984; visiting associate professor of drama, Tufts University, 1984-1986. Director, Harvard Summer Dance Center, 1977-1995. Fellow, Bunting Institute, Radcliffe College, 1980-1981. Member, Boston Theater Critics, American Theater Critics Association, and Society of Dance History Scholars.

RONALD FELDMAN
Symphony Orchestra Conductor; Violoncello

B.A., Boston University; additional study, Manhattan School of Music, Juilliard School of Music. Assistant Conductor, Boston Pops Orchestra. (1989-1993) Member, Boston Symphony (since age 19), Conductor of the Berkshire Symphony. Former conductor, Worcester (MA) Symphony, the Boston new music ensemble "Extension Works" and The New England Philharmonic. Two time winner of the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Guest conductor with the Rochester Philharmonic, the Saint Louis Symphony, Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the orchestras of Albany, Duluth, Huntsville, and Quebec.

DAPHNA FIELDS
Acting

B.A., Fordham University: M.F.A., Brandeis University. Directs theater, film and video in Boston and New York. Former faculty at Walnut Hill Performing Arts School Summer Program; The New Theatre Conservatory; The Rivers School; Creative Arts at Park. Coached Improvisational Theatre League.

KATHRYN FIELDS
Voice

A.B. with honors (English Literature), University of California at Berkeley; B.M., American Conservatory of Music. Studies with Norman Gulbrandsen and Daniel Ferro. Winner: Chicago NATS contest, Anna Frankel Memorial Scholarship. Major Operatic roles: NY Center for Contemporary Opera, Michiana Opera Guild, Rome Festival Orchestra, Illinois Opera Guild, Brooklyn Opera Society, Golden Fleece Opera (NY), Repertory Opera Theater (Chicago), Gilbert & Sullivan Opera Company (Chicago), Chicago Opera Theater. Classical Cabaret: Bösendörfer Studios (NY), JASA (NY), Hasty Pudding (Boston). National Anthem Guest Artist, Madison Square Garden. Former faculty: Triton College (IL).

JOHN ROBERT FINNEY
Organ and Harpsichord

B.M., Oberlin Conservatory; M.M., Boston Conservatory; member, Pi Kappa Lambda. Studies at North German Organ Academy and Academy for Italian Organ Music. Prizewinner, International Organ Competition, Bruges, 1982; awarded Selby Houston Memorial Prize in Organ and Theory; semi-finalist, International Bach Competition, Toulouse, France, 1981. Organ studies with Esther Scudder, David Boe, Harald Vogel, Bernard Lagace and James David Christie; harpsichord with Lisa Goode Crawford. Solo performances throughout the United States and Europe. Performances with the Cambridge Society of Early Music, Handel & Haydn Society, Boston Symphony, Waverly Consort, Ensemble Abendmusik, Smithsonian Chamber Players. Presently Director of Music, Wellesley Hills Congregational Church; Director of the University Chorale, Boston College; Associate Conductor of the Handel & Haydn Society; Director of the Heritage Chorale, Framingham; faculty member of the Bressanone (Italy) Academy for early Music; recordings for Decca, Nonesuch.

GINA M. FIORE
Musical Theater

B.M., New England Conservatory; Additional study, Boston University; M.M., Ithaca College. Recognized by the Kennedy Center for the Performing Arts for musical direction and *a cappella* arrangements of Stephen Vincent Benet's *John Brown's Body* for Ithaca College Theater. Formerly: Faculty Lecturer, Ithaca College Theater; Chair of Performing Arts, Virginia Governor's School for the Arts and Artistic staff, Virginia Opera Association. Musical Director, vocal coach/accompanist for numerous regional and stock theaters. Affiliations include The Hangar Theater (NY), Commonwealth Musical Stage (VA) and Virginia Stage Company. Member Pi Kappa Lambda. Faculty, Walnut Hill School.

SHEILA FIUMARELLO
Voice

B.M., SUNY Fredonia; M.M., The Boston Conservatory; Further studies, The Conservatory of Vienna, Austria; Certificate of Advanced Study in Educational Administration, SUNY New Paltz. Studies with Iride Pilla, Carolyn Standford and Kamersingerin Hilde Zadek. Performances in New York, Australia, New Zealand, Austria and Italy. Currently, Associate Voice Teacher at The Curtis Institute of Music and SUNY Purchase. Voted to The Who's Who of American Teachers. Elected to the New York State School Music Association (NYSSMA) Executive Council, 1988-1995. Certified Voice Adjudicator for NYSSMA. Member, Sigma Alpha Iota (Sword of Honor recipient) and The National Association of Teachers of Singing (NATS).

JERRY GATES
Music Education — Instrumental/Vocal Arranging

B.M., Berklee College of Music. Composition, arranging and/or music preparation credits include jingles for AT&T, Log Cabin Syrup, Bank of America, Scope Mouthwash and the "Dennis Miller" television show. Arranging credits include the annual United States Air Force Worldwide Talent Contest, EMI International Latin recording artists Alvarro Torres and Franco. Commissioned compositions include "The Long Shadow of Lincoln" featuring orchestra and chorus for Shattuck St. Mary's School in Faribault, Minnesota. Currently: Assistant Professor, Berklee College of Music.

JANE GAUGHAN
Philosophy of Education

B.S., Boston College; M.Ed., Boston College; Ed.D., University of Massachusetts. Numerous professional positions for educational institutions in New England. Published in Trend, Museum Education Roundtable Reports, and Focus on Asian Studies.

EDWARD GAZOULEAS
Viola

B.M., Curtis Institute; Graduate Studies, Yale University. Viola study with Michael Tree, Karen Tuttle, Raphael Hillyer and Steven Ansell. Member: Boston Symphony and Boston Pops. Former member: Pittsburgh Symphony, Concerto Soloists of Philadelphia, New Haven Symphony, Chamber Orchestra of New England and New York String Ensemble with Alexander Schneider. Chamber Music with: Boston Artists' Ensemble, Collage New Music, Pensacola Chamber Music Festival. Former faculty: Temple University and Swarthmore College.

EDNA GEARY
Music Education

B.M., New England Conservatory of Music; M.Ed., Lesley College; Teachers Certificate in Orff-Schulwerk, Royal Conservatory, University of Toronto, Canada; Kodaly training with Elizabeth Szonye, Peter Erdei, Kati Farrai of the Liszt Academy, Hungary; Gifted and Talented, University of Connecticut. Additional graduate studies: New England Conservatory; University of Massachusetts, Amherst; Boston University; Orff Institute, Salzburg, Austria; International House for Musical Pedagogy, Germany; Priestland's House, England. Former music specialist/choral director, Sudbury (MA) Public Schools. Former Director, Teacher Training Course in Orff-Schulwerk, University of Lowell. Formerly Adjunct Faculty at Salem, Fitchburg, Curry, Eastern Nazarene and Lesley Colleges. Frequent clinician in Orff-Schulwerk techniques throughout the USA and Canada; curriculum consultant for public schools; adjudicator and conductor for choral festivals. Member: Mu Phi Epsilon; American Choral Director's Association; American Orff-Schulwerk Association; Massachusetts Music Educators Association; Past-President, New England Orff-Schulwerk Association; Past Chairperson, Northeastern District, Massachusetts Music Educators Association. Guest of Chinese Government at a symposium of music teachers (1988). Recipient: Eleanor Steber Graduate Award in Voice; Lowell Mason Award, Massachusetts Music Educators Association; Distinguished Service Award, Massachusetts Music Educators Association (1987).

MARIANNE GEDIGIAN
Flute

B.M., Boston University. Studies with Doriot Anthony Dwyer. Principal flutist: Boston Pops Esplanade Orchestra, Boston Ballet Orchestra, Harvard Chamber Orchestra, and Guest principal, Boston Symphony Orchestra. Solo appearances with Boston Pops Orchestra, Armenian Philharmonic, Longwood Symphony Orchestra. Performances with VanGuard Trio, Boston Musica Viva, SinfoNova, Collage, the Opera Company of Boston, Boston Concert Opera, Boston Wind Quintet. Winner: Fischoff; Monterey Peninsula; Young Performers of Connecticut; Shoreline Alliance Competition, which sponsored the quintet's debut recital at Carnegie Recital Hall; James Pappoutsakis Memorial Solo Flute Competition; National Flute Association's Young Artist Solo Competition. Former principal flutist: Naples Florida Philharmonic, frequently appearing as soloist in radio broadcasts. Recordings on Round Top Records.

IRWIN GELBER
Piano; Director of Special Programs

B.S., M.S., The Juilliard School of Music. Fulbright Scholar Akademie für Musik, Vienna. Piano studies with James Friskin, Bruno Eisner, Richard Hauser, Gershon Jarecki. Chamber Music studies with Jani Szanto, Karl Doktor, Hans Letz, Edward Dethier, Robert Mann. Solo performances with the Philadelphia Orchestra, Philadelphia Little Symphony, Lansdowne Symphony, Garden State Symphony, Juilliard Symphony. Chamber and solo recitals in Philadelphia, New York, Boston, Baltimore, Vienna, London, Rome. Member: Musicisti Americani, Sulmona, Italy. Private piano studios in New York, Philadelphia and Boston.

ZINAIDA GILELS
Violin

M.A. in Violin, Moscow Conservatory. Studies with D. Oistrakh and A. Yampolsky. Former faculty Moscow Conservatory. Collaboration with Prof. Y. I. Yankelevich. Masterclasses and festivals in Japan, Italy, Finland and France. Member of Jury, Paganini International competition. Top prizewinner students in the Tchaikovsky, Sibelius, Weiniawski, Paganini and other International Competitions.

C. ANTHONY GIMENEZ
Trumpet; Paramount Brass Quintet

B.M., New England Conservatory; Studies at Northwest Nazarene College. Studies with Timothy Morrison and William Blumberg; coachings with Witold Lutoslawski, Gunther Schuller, John Heiss, Norman Bolter, and Charles Schlueter. Performances with Boise Philharmonic Orchestra, New York Shakespeare Festival, Boston Civic Symphony, Indian Hill Symphony and New England Philharmonic. Former member: Epic Brass, which performed concert tours nationally and was featured on NPR Radio's *Performance Today* and WGBH's *Morning Pro Musica;* Performed with Canadian Brass and participated in a musical exchange with Moscow Conservatory. Recorded on the Ars Nova Digital label.

SARA GOLDSTEIN
Voice

B.A., University of Rochester; M.M., New England Conservatory. Studied with Susan Clickner, Grace Hunter, and in Europe with Elisabeth Schwarzkopf. Soloist in recital on France Musique National Radio, Festival du Périgord Noir, premiered opera role on France Culture Radio; concerts at Jordan Hall, French Library and Goethe Institute, Boston; Foundation for Baroque Music, New York, and Washington, D.C.; oratorio soloist throughout New York, New England and France. Co-founder and director of Summer Song voice workshops *(Etudes et Rencontres Artistiques)* in Dordogne, France and Cape Cod, MA. Has taught at the American College in Paris, and Berklee College of Music.

CATHERINE GORDON-SEIFERT
Music History

B.M., Bowling Green State University; M.M., Indiana University; M.M., Ph.D., The University of Michigan; Harpsichord Studies with Edward Parmentier and Gustav Leonhardt. Professional harpsichordist and musicologist, specializing in French baroque music and baroque performance practice. Author of several papers given at conferences in the United States and France, and articles, including "*'La Réplique Galante'*: The Late Seventeenth-Century French Airs by Sébastien de Brossard and His Contemporaries As Conversation", "The 'Masculinization' of French Song: A Transference of Lully's Operatic Style to the Seventeenth-Century French Serious Air," "Seductive Dialogues: Late Seventeenth-Century French Airs and the Salon," and "Bing Crosby's Artful Interpretation of 'White Christmas.'" Former faculty: The University of Michigan, Eastern Nazarene College and Providence College.

MATTHEW GORDY
Music Education, Percussion

B.M., New England Conservatory. Timpanist/percussionist with ProArte Chamber Ensemble, Boston Lyric Opera Company, Alea III, Griffin Music Ensemble, and Chorus Pro Musica. Performs with Boston Pops and Boston Ballet. Former timpanist with Maricaibo, Venezuela. Drummer/leader of Matt Gordy Sextet (Jazz).

BETH I. GRAHAM
Music Education

B.M., *magna cum laude,* M.M., University of Lowell; Certificate of Advanced Study in Learning and Teaching, Harvard University Graduate School of Education. Currently, Director of Unified Arts (includes Art, Music, Theater and the Practical Arts), K-12, for the Danvers (MA) Public Schools. Formerly, Director of Music, K-12, for the Watertown (MA) Public Schools. Teaching experience in the North Andover (MA) Public Schools included choral, general, and instrumental music, and theater, with secondary level emphasis. School and research interests: authentic assessment, constructivism, creativity, diversity, group theory, integrated arts, multiple intelligences, and issues of adult development. Member, Music Educators National Conference, Administrators in Music Education, Association for Supervision and Curriculum Development.

WILLIAM GRASS
Flute; Chamber Music

B.M., *cum laude,* M.M., New England Conservatory; other studies at DePauw University, Indiana State Teachers College, Arthur Jordan Conservatory, and Tanglewood. Studied flute with Fitzgerald, Tipton, Laurent, Pappoutsakis, and Chamber Music with Mazzeo, Gillet, and Cook. Principal Flute, Rhode Island Philharmonic; Springfield, Portland, and Worcester Symphonies; Cambridge Festival; Opera Company of Boston; and Schubert Theater Orchestras. Member of the Pro Art Woodwind Quintet, Four Arts Trio, numerous solo, chamber, and choral performances. Performances with Metropolitan Opera, D'Oyly Carte Opera, Joffrey Ballet, American Ballet Theater, Royal Ballet, and Handel/Haydn Society. Extra player with Boston Symphony and Boston Pops. Member, Boston Ballet, Boston Pops Esplanade Symphony. Former Faculty, New England Conservatory; Smith College; Pine Manor; Dana Hall; Milton Academy; Boston University, Tanglewood Institute; University of Lowell; Wheaton College; and Kinhaven Music Camp. President, James Pappoutsakis Memorial Fund and Former Chairman and Member, Boston Ballet Orchestra Committee. Received the Maharishi Award and listed in the International Who's Who in Music. Member and participant in the National Flute Association.

CHRISTOPHER GREENE
Horn; Paramount Brass Quintet

B.M., M.M., Pennsylvania State University. Studies with Lisa Bontrager, Eric Ruske, Louis Stout, and Donald Wenner. Festivals: Tanglewood Festival Empire Brass Seminar, Pennsylvania Governor's School for the Arts, Music at Penn's Woods Festival Orchestra. Winner, John Hawkins Memorial Scholarship for International Horn Society, Allentown Music Club Performance Scholarship. Performances with the Altoona Symphony Orchestra, Pennsylvania State University Philharmonic Orchestra, Pennsylvania Center Chamber Orchestra, Pennsylvania State Faculty Brass Quintet, Center Brass Quintet. Former faculty, Pennsylvania State University.

IAN GREITZER
Clarinet

B.M., M.M., New England Conservatory. Currently principal clarinetist: Boston Classical Orchestra and Rhode Island Philharmonic. Performances with Boston Symphony Orchestra, Boston Pops Esplanade Orchestra, Boston Ballet Orchestra, Opera Company of Boston, Opera New England Orchestra, Handel and Haydn Society Orchestra. Carnegie Recital Hall debut and European Concert tours with New England Woodwind Quintet. Recorded for South German Radio, Koch International, CRI, Northeastern, and New World Records. Winner of Brooklyn Philharmonia Competition, Concert Artists Guild Competition, and Performers of Southern Connecticut Young Artist's Competition. Member: Dinosaur Annex Music Ensemble and Boston Musica Viva.

DANIEL HARRISON
Trombone; Paramount Brass Quintet

B.M., New England Conservatory of Music. Studies with Norman Bolter and Scott Hartman. Performances with Boston Pops, San Diego Light Opera, Royal Brass Quintet. Instructor of low brass instruments at International Music, San Diego. Masterclasses at Maryland Summer Center for the Arts, Zeiterion Theater. Residency programs at Penn State University, Dana School of Music, Concord College, SUNY Plattsburg, University of Wisconsin, Providence College with Paramount Brass Quintet.

THOMAS HAUNTON
Horn

B.M., New England Conservatory of Music. Horn Study with Thomas Newell, Gunther Schuller, Dale Clevenger, Charles Kavaloski, Gerd Seifert, Arthur Krebiel, Paul Ingraham and Daniel Katzen. Chamber Music study with Gunther Schuller, Gilbert Kalisch, Ralph Gomberg, Richard Burgin, Mario Davidovsky, John Swallow, Robert Nagel, John Heiss and Blache Honegger Moyse. Currently performing with Boston Pops, New Hampshire Symphony, Pro Arte Chamber Orchestra, Springfield Symphony. Regular extra for Boston Symphony. Member: New Hampshire Symphony Brass Quintet. Former Member: New Boston Wind Quintet and Quintet di Legno.

BETH HEINBERG
Graduate Musical Theater Repertoire

B.A., St. John's College. Musical director and pianist, Harvard Hasty Pudding Theatricals; Former musical director and pianist, Boston University Theatre Institute; Pianist, American Repertory Theater Institute; Opera Laboratory Theater Company; Recordings on Matador/Capitol Records.

OLAV CHRIS HENRIKSEN
Guitar Literature, Guitar Research Techniques, Chamber Music, Lutes, Early Guitars

Soloist Diploma, Schola Cantorum, Basel, Switzerland; private study with Eugen Dombois, Hopkinson Smith and Anthony Bailes. Solo recitals in Europe, Canada, and the U.S. Ensemble performances with Handel and Haydn Society, Boston Camerata, Chanticleer, Mark Morris Dance Company, Boston Baroque, Emmanuel Music, St. Paul Chamber Orchestra, and Tafelmusik Baroque Orchestra. Member of Duo Maresienne. Lectures at Harvard University, Boston Museum of Fine Arts, Nelson Atkins Museum (Kansas City), Aston Magna Academy, and Musikkshøgskolen (Oslo). Recordings with Simax, Nonesuch, Decca, Erato and Telarc.

KYOKO HIDA
Oboe

B.M., Tokyo College of Music; Graduate Diploma, New England Conservatory. Studies with Keisuke Wakao, Katherine Greenbank, Neil Black, and Richard Killmer; coachings with György Ligeti, Luciano Berio and John Harbison. Principal oboist with New England Chamber Orchestra, Gardner Museum Orchestra; Performances with Boston Philharmonic Orchestra, Taiyo Wind Quintet. Recipient, E.P. Richardson Award, Coleman Award for Woodwinds and Brass, Florence Allan Award, Grand Prize-Shoreline Alliance Chamber Music Competition. Live WGBH radio broadcasts. Teaching positions: Wakao Oboe Camp and Yokohama Music School, Japan.

R. WHITACRE HILL
Horn

B.M., Eastman School of Music; Graduate studies, Northwestern University. Private instruction at New England Conservatory Preparatory Division. Masterclasses at Maryland Summer Center for the Arts, Zeiterion Theater. Residency programs at Penn State University, Dana School of Music, Concord College, SUNY Plattsburg, University of Wisconsin, Providence College with Paramount Brass Quintet.

ROBERT HONEYSUCKER
Voice

B.M., Tougaloo College; M.M., Miami University; additional studies at Boston University. Voice studies with Donna Roll, Mary Davenport, Barbara Stevenson, Mac Morgan, Thomas Holt, George Barron, and Areil Lovelace. Opera and oratorio performances worldwide.

MARSHALL HUGHES
Vocal Performance

B.A., Olivet College; M.M., *cum laude,* New England Conservatory. Founder and Director, Opera unMet; Choral Director, SANS (Russian/American choral exchange). Musical Director, Opera New England In School Program.

ROBERT INGARI
Musical Theater, Ear Training/Musicianship

B.M., New England Conservatory; M.M., Westminster Choir College (recipient, Elsie Hilliard Hillman Fellowship). Additional study with Phyllis Curtin, Berkshire Music Center, Tanglewood. Choral Conducting: Master Singers of Worcester, The Newton Community Chorus, Simmons College Chorale, Montage Chamber Singers. Musical Direction: Boston Conservatory Mainstage, Green Mountain Guild, Music Theater of Wichita. Music director/composer: Charles River Creative Arts Program. Choral music published by The Boston Music Company.

LAWRENCE D. ISAACSON
Trombone

B.M., Northwestern University. Additional studies with Arnold Jacobs, Frank Crisafulli, Dave Langlitz, Ron Barron, Glenn Dodson, Ed Herman. Member: Boston Pops Esplanade Orchestra. Former faculty Boston University, Mannes School of Music, Tanglewood. Former member Empire Brass Quintet, San Francisco Symphony. Performances with Chicago, Detroit and San Diego Symphonies. Performs frequently with the Boston Symphony.

VICTOR JANNETT
Voice

B.M., Webster University; Artist Diploma, St. Louis Conservatory; Certificate in Lieder Performance, Schubert Institute, *Baden Bei Wien,* Austria. Studies with Edward Zambara, Hans Hotter and Elly Ameling. Major roles in *Le Nozze di Figaro, La Boheme, Die Zauberflöte, La Traviata, Don Giovanni.* Performances with Boston Lyric Opera, Cambridge Chamber Opera, Longwood Opera, Salisbury Lyric Opera, Opera Theater of St. Louis, Mississippi Opera and Rome Festival Opera. Soloist with St. Louis Symphony Orchestra, Rockport Community Chorus, Thayer Academy, Paul Madore Chorale, Bach Society of St. Louis. Former faculty: St. Louis Conservatory.

JUNG-JA KIM
Coordinator, Piano Department; Chamber Music; Director of Summer Piano and Chamber Music Seminar

Diploma & Post Graduate Diploma, Juilliard School. Piano studies with Irwin Freundlich and Ilona Kabos, chamber music with Walter Trampler and Felix Galimir. Top prize winner, Kosciuszko International Chopin Competition. New York recital debut as a Young Concert Artist International competition winner. Subsequent recital engagements in France, England, Germany, Switzerland, Holland, and Norway under the auspices of a grant from the Martha Rockefeller Foundation. United States appearances have included Carnegie Hall, Alice Tully Hall, Merkin Hall, the Metropolitan Museum of Art, the Phillips Gallery, Jordan Hall, and the Isabella Stewart Gardner Museum. Orchestral soloist with the New York Philharmonic, the Baltimore Symphony, the Seoul Philharmonic, the St. Louis Chamber Orchestra, and the Civic Symphony of Boston. Annual tours to Europe and the Far East. Recorded piano works of Ravel on the SEM Gramophone label.

DAVID KIM
Violin

B.M., M.M., The Juilliard School. Performs regularly throughout the United States, Europe and the Far East, including solo appearances with the Pittsburgh Symphony, the Dallas Symphony, the Buffalo Philharmonic, the Moscow State Symphony, the Indianapolis Symphony, the Columbus Symphony and others. Recital appearances in New York, Boston, Chicago, Los Angeles, Washington D.C., Paris, Seoul and others. Frequent guest appearances at international music festivals, such as the 92nd Street Y's "Schubertiade," Wolftrap, Aspen, Davos (Switzerland) and Kuhmo (Finland). Featured on PBS documentary "The 1986 International Tchaikovsky Competition from Moscow," where he was the only American violinist to win a top prize. Prize winner in 1990 International Violin Competition of Indianapolis. Lectures and recitals throughout the United States as a winner of the Affiliate Artists International Audition. Recording on Teldec, Musical Heritage and SKC labels. Numerous radio and television appearances.

LESLIE SHAFER KOVAL
Modern

B.A., University of Rochester; M.F.A., Sarah Lawrence College; Certified Laban Movement Analyst, Laban/Bartenieff Institute of Movement Studies. Former member: Concert Dance Company of Boston, Elizabeth Keen Dance Co., NY; Rudy Perez Dance Theater, NY. Performances with Ruth Birnberg Dance, Deborah Wolf, Amy Ellsworth, Dance Collective, and others.

SAMUEL KURKJIAN
Ballet

Dance training from Pierre Vladimiroff and Andre Eglevsky at the School of American Ballet and in Chicago with Richard Ellis and Christine DuBoulay of the Royal Sadler's Wells Ballet. Former Ballet Master of the Boston Ballet, the Dance Theater of Harlem and Basel Ballet in Switzerland. Choreographic work under the direction of George Balanchine at the New York City Ballet residency in Saratoga; seven years resident choreographer of the Boston Ballet. Tours extensively as guest teacher and choreographer to schools and companies throughout the nation and is currently artist-in-residence at the Walnut Hill School of the Performing Arts.

ALLEN C. LANNOM
Coordinator of Choral Activities; Conductor, Chorale

B.A., Occidental College; M.A., Boston University. Former faculty, School of Music, Chorale 1952-present. Summer faculty University of Illinois, University of Michigan, University of Southern California. Workshops in choral music and in vocal techniques in many locations. Past President, American Choral Director Association, Eastern Division.

LILLIAN LEE
Voice; Vocal Literature, Vocal Chamber Ensemble, Ear Training

B.M., *cum laude,* New England Conservatory; M.M., Boston Conservatory. Studied voice with Marie Sundelius and opera with Boris Goldovsky; post-graduate vocal training with Olga Averino. Professional appearances include Actors Theater Summer Playhouse, New England Opera Theater, Boston Opera Guild, and Boston Lyric Theater, Kukachyn Productions, Actors Workshop Repertory Company. Extensive duo concert tours with brother, pianist Alfred Lee. Member, Pi Kappa Lambda; National Honorary Music Society; Sigma Alpha Iota; National Association of Teachers of Singing.

MICHAEL LEWIN
Piano; Artistic Director, Boston Conservatory Chamber Players.

B.M., M.M., The Juilliard School. Piano studies with Irwin and Lillian Freundlich, Adele Marcus, Yvonne Lefebure, Leon Fleisher. Liszt International Competition, Bronze Medal (1986); Beethoven Foundation Fellowship Award, First Prize (1983); Kapell International Competition, University of Maryland, Silver Medal. Grants from the Rockefeller Foundation and National Endowment for the Arts. New York recital debut in 1984. Active worldwide concert career in the United States, Canada, Europe and Asia, including the Spoleto Festival, PBS Television, the Symphonies of Phoenix, Indianapolis, New Orleans, Nevada, West Virginia, Puerto Rico, Jupiter, Cairo, the Netherlands and the Boston Pops Orchestra. Recordings: "Michael Lewin plays Liszt" and "A Russian Piano Recital" (Centaur CD), 19 Scarlatti Sonatas (Naxos) and the piano music of Charles Griffes (Marco Polo). Johnston Visiting Professor, Whitman College (1987-88).

PAMELA LINDSAY
Musical Theater Ballet

Professional training as a Ford Foundation Scholarship recipient at the San Francisco Ballet School and the Boston Ballet School; Studies with Anatole Vitzak, Harold Christianson, Ludmilla Schollar, and E. Virginia Williams. Former soloist with the Oakland Ballet and *Les Ballets Jazz de Montreal.* Former faculty: Walnut Hill School.

HARRIET LUNDBERG
Assistant Dean; Piano, Class Piano, Harmony

B.M.E., Indiana University; M.M., Boston Conservatory; Ph.D. studies, University of Connecticut. Piano with Bronja Foster, Maria Bono, and Leonard Seeber. Theory and composition with Hugo Norden. Member of the piano ensemble team Gourdin and Lundberg with performances in the New England area. Performances of original compositions in the Boston area, second place winner of Delta Omicron Triennial Composition, member of the International League of Women Composers. Former faculty, Emerson College.

ANDREW MARK
Violoncello; Coordinator of Strings

B.M., M.M., New England Conservatory. Cello studies with Laurence Lesser, Bernard Greenhouse, Colin Carr, and George Neikrug. Cellist of The CORE Ensemble, a national touring group dedicated to new music performance. Former cellist of the Boston Composers String Quartet. Recitals and masterclasses throughout North and South America, Europe and the Far East. Silver medalist in 1993 Osaka International Chamber Music Competition. First Prize in the 1988 U.S. Artistic Ambassadors Competition.

PATRICIA McCARTY
Viola

B.M., *magna cum laude,* M.M., University of Michigan. Viola with Francis Bundra and Joshua Missal. Chamber music with Francis Bundra, Eugene Bossart, Joseph Silverstein, Madeleine Foley, Eugene Lehner, Alexander Schneider. Silver Medal and Radio Prize, Geneva International Competition; Two National Endowment for the Arts Solo Recitalist Grants; Gramophone's Critics' Choice designation for recording of Clarke works (Northeastern CD); Prizes won in Primrose, Tertis, Washington D.C., Augusta and Chicago Civic Orchestra competitions. Soloist with orchestras including Detroit Symphony; Boston Pops; Houston Symphony; Brooklyn Philharmonic; Orchestre de la Suisse Romande; Orchester der Beethovenhalle Bonn; Shinsei, Nihon & Kyoto Symphonies of Japan. Recital appearances throughout the U.S., Europe and Japan; Chamber music at Aspen, Sarasota, Marlboro, Tanglewood festivals. Lenox Quartet, 1977-79; Assistant Principal Violist, Boston Symphony Orchestra 1979-1993. Recordings on Nonesuch, Northeastern, ECM.

BARBARA H. McCLOSKY
Voice

B.A., Vassar College; post-graduate study in New York and at the Mozarteum. Former Assistant Staff Voice Therapist at Massachusetts Eye and Ear Infirmary. Numerous recital and oratorio performances as well as appearances on Broadway and in summer stock. Former faculty, Boston University Arts Center, Bradford College, University of Lowell. Member, NATS; patroness, Sigma Alpha Iota; listed in Who's Who in American Women. Former member, Massachusetts Council on the Arts and Humanities.

STEVE McCONNELL
Acting; Directing; Shakespeare

B.A., Allegheny College; M.F.A., Brandeis; other studies at the University of Birmingham, England and Rutgers University. Former faculty at Rutgers University, The University of New Hampshire and Brandeis University. Professional actor and director in England and the United States. Member: Actors' Equity.

ANDREW MILLER
Tuba; Paramount Brass Quintet

B.M., M.M., DePaul University. Studies with Floyd Cooley, Gene Pokorny, Roger Rocco, Arnold Jacobs. Performances with Chicago Symphony Orchestra, Civic Orchestra of Chicago, National Orchestral Institute, Illinois Philharmonic, Classical Symphony Orchestra, Millar Brass Ensemble.

JONATHAN MILLER
Violoncello

Study with Greenhouse, Garbousova, Rose, Shapiro and Lustgarten. Masterclasses with Piatagorsky, Fournier, Rostropovich, and Casals. Member, Boston Symphony. Artistic Director of the Boston Artists Ensemble. Has appeared widely as a soloist and chamber musician at many music festivals. Featured soloist at the 1990 American Cello Congress, at the invitation of Rostropovich; performed music of Bach and Janacek at the 1996 Congress. Formerly principal cellist of Juilliard, Hartford, and San Diego Symphonies. Appearances nationally on P.B.S.

DIERDRE MYLES
Labanotation

Professional Dance Training with Maggie Black, Lorenzo Monreal, Woytek Lowski, Gabrielle Darvash, Igal Perry, Ben Stevenson, Anna-Marie Holmes, Violette Verdy, Deirdre O'Donahue, Willheim Burmann and David Howard. Notation training from Dance Notation Bureau and Ohio State University. Member: Boston Ballet (apprentice, 1970-74; Corps de Ballet, 1974-1976; Soloist since 1983). Former member: Dennis Wayne's Dancers, Houston Ballet, Cleveland Ballet. Guest Artist: Southwest Ballet, Gala of Stars International Tour, Stars of Boston Ballet Tour to the Orient and Bermuda, International Ballet Gala Tours of the U.S. Dance Notator for Boston Ballet since 1991.

TOMMY NEBLETT
Modern Dance

B.A., James Madison University. Has performed with Dan Wagoner and Dancers, Concert Dance Company of Boston, and presently with Prometheus Dance. Has worked with choreographers as diverse as Lucinda Childs, Merce Cunningham, Laura Dean, Mark Morris, Susan Rose, Dawn Kramer, Beth Soll and Ruth

Birnberg. Featured dancer in "Love . . . and the Game Goes On," an original tennis-ballet commissioned by and filmed for National Danish Television and the 100th Anniversary of the National Danish Sports Union. His evening-length work, *Ecstasies & Devotions,* has earned him an Artist Grant in Choreography from the Massachusetts Cultural Council, two Artist Fellowships from the Somerville Arts Council, and a Completion/Presentation Grant from the Cambridge Arts Council. Sections have been presented at The Svendborg Teater (Denmark), The Boston Conservatory, Suffolk University, Wheaton College, Roger Williams University, James Madison University, and the Cambridge World AIDS Day Observance. Commissions from The Boston Conservatory Dance Theater, The Emerson College Dance Company and the Dans Pa Oure Idraetshojskole (Denmark). A regular guest at the Oure Idraetshojskole; has taught in Spain, Hawaii, throughout the Eastern United States. Faculty: Radcliffe College/ Harvard University and Emerson College.

DOROTHY NELSON
Liberal Arts

B.A., Brandeis University; M.A., University of Massachusetts. Former faculty: University of Massachusetts, Boston; Roxbury Community College; Bunker Hill Community College. Recent poetry published in *Sojourner, Cafe Review, Rhythm Music Magazine* and *atelier.* Paper presented and published in the *Conference Proceedings* for the Second Annual Symposium on General Education in the Professional College Curriculum.

SANDRA NICOLUCCI
Music Education

B.M., *magna cum laude,* M.M., Boston University School of Fine and Applied Arts; Ed.D., Boston University School of Education; additional studies at Berklee College and Wheelock College. Formerly, music specialist, Newton (MA) Public Schools and Curriculum Coordinator of Performing Arts, Brookline (MA) Public Schools. Currently, Director of Performing Arts, Wellesley (MA) Public Schools. Served on state Executive Board of MMEA and Northeast District Board as well as conference planning committees for state and regional conventions. Co-chair of Administrators in Music Education (AIME), an affiliate of the Massachusetts Music Educators Assn. Consultant in publication of *Listening: A Programmed Approach to Music* for American Book Co., as well as author of several articles on music education for state and national professional journals. Frequent clinician for conferences, public school systems, and colleges. Served on college music education program evaluation teams for State Department of Education. Member of Sigma Alpha Iota and the national music honor society, Pi Kappa Lambda. Listed in Outstanding Young Women of America and International Who's Who in Education. Recipient of MMEA Lowell Mason Award (1985) and Distinguished Service Award in Music Education (1986).

ANDREA OLMSTEAD
Coordinator, Music History and Literature

B.M., Hartt College of Music; M.A., New York University; further studies at The Juilliard School and the City University of New York. Author of *Roger Sessions and His Music* (UMI Research Press, 1985), *Conversations with Roger Sessions* (Northeastern University Press, 1987), *The New Grove Twentieth-Century American Masters* (W.W. Norton, 1987), *The Correspondence of Roger Sessions* (Northeastern, 1992), and *Juilliard: A Conservatory Culture* (forthcoming) as well as numerous articles, reviews, monographs, and program and CD liner notes *(Musical Quarterly, High Fidelity/Musical America, Tempo, Perspectives of New Music, The Journal of Musicology, The New Grove Dictionary of American Music, MLA Notes,* the ISCM, and National Public Radio). Recipient: Phi Mu Alpha Sinfonia Foundation Research Grant in American Music (1980), National Arts Associate of Sigma Alpha Iota (1986), two National Endowment for the Humanities grants. Fellow in Writing, the Virginia Center for the Creative Arts (1988, 1993 & 1994), Visiting Scholar, the American Academy in Rome (1986, 1988, 1991). Vice president: Gamma Psi Chapter, Pi Kappa Lambda. Former faculty, Aspen Music School (1973-76) and The Juilliard School (1972-80).

JOAN FIORE PAPADOPOULOS
Italian

B.A., Boston University; M.A., Boston College.

CAROLE ANN PASTORE
Ballet

B.F.A., *cum laude,* Boston Conservatory; recipient of Alumni medal of honor. Studied at Pittsfield Community Music School, Jacob's Pillow Festival of Dance (awarded Dance Magazine Scholarship), Ballet Russe School, National Ballet of Canada. Performed with Boston Dance Theater, Boston Civic Ballet, New England Opera Company, Brandeis University Music Department production of *L'Histoire du Soldat.* Former teaching at Cambridge Lower School, MIT, Newton Creative Arts. Center; founder-director North End Dance Program; guest teacher, Italian bilingual program Boston Public Schools; acting director-teacher, summer program at Mid-Cape Ballet Academy; guest teacher, Tatiana Babushkina School of Ballet.

WALTER PAVASARIS
Music Education

B.M., Hartt College of Music; M.M., University of Michigan; Ed.D.; Boston University. Formerly: bassist with West Point Band; Director of Orchestras, Belmont Public Schools. Currently: Coordinator of Fine Arts, Lexington Public Schools; adjudicator, clinician and guest conductor throughout New England. Conductor, Arlington (MA) Philharmonic and All University Orchestra, Boston University.

ROBERT PETTIPAW
Trumpet; Chamber Music

B.M.E., Boston University; M.M., New England Conservatory. Performances with Boston Symphony, Boston Pops, Boston Ballet, and Handel & Haydn Society. Founder, Cambridge Brass Quintet; Cantabrigia Brass Quintet. Recording with Crystal Records. Former faculty: Brown University; MIT; University of Lowell. Former first trumpet, Portland (ME) Symphony.

ELISABETH PHINNEY
Voice

Studies in Stuttgart with Johanna Egli; New York with Mia Balzer; Boston with Clara Shear; coaching with John Moriarty. Soloist with Boston Pops Orchestra, Detroit Symphony, and many choral societies. Concerts and recitals in the United States and Europe. Major roles in *La Boheme, La Nozze di Figaro, Cosi fan Tutte, Don Giovanni, La Clemenza di Tito, The Crucible,* and *La Vida Breve.* Appearances with Associate Artist Opera, Opera Company of Boston, Monadnock Festival.

MONIQUE PHINNEY
Voice

B.M., *cum laude,* Hartt College of Music. Studies with Clara Shear, John Moriarty, Judith Oas, Joan Caplan, Alberta Masiello, and Robert Hess. Apprentice Artist with Santa Fe Opera. Solo appearances with Boston Concert Opera, San Angelo Symphony, Hartford Symphony, Opera Shop in Manhattan and the Concord Band, under conductors including Edo deWaart, John Fiore, Raymond Leppard and directors Rhoda Levine, Bliss Hebert, and Rosalind Elias. Ensemble performances with Leonard Bernstein, Kurt Masur, Zubin Mehta, Robert Shaw, Gerard Schwarz, and Johannes Somary. Solo oratorio performances in New York with Musica Sacra and Amor Artis. Finalist: Connecticut Grand Opera Competition, Eleanor Steber Vocal Competition and the Houston Grand Opera Studio. Most Promising Young Artist, 1984 National Opera Club of America. American premiere of Debussy's *La Chute de la Maison Usher* with Ignace Strasvogel—aired on CPTV. Musical theater appearances with Hartt Opera Theater and Indian Hill Symphony. Recorded on DGG. Member of National Association of Teachers of Singing.

HENRY PLATT
Music Education

B.A., Tufts University; B.M., Berklee College of Music. Studies with Dave Mash and Richard Boulanger. Instructor of Music Synthesis and Music/Computer Applications. Director of Bands and General Music Instructor in Media, Wellesley Public Schools.

DENISE PONS
Ballet, Pointe, Variations

Majored in dance and choreography at Texas Christian University, recipient of the Nordan Fine Arts Scholarship. Partnered with many dance luminaries, including Rudolf Nureyev, Fernando Bujones, and Mikhail Baryshnikov. Former member of New Orleans Delta Festival Ballet, Fort Worth Ballet, Ballet Oklahoma, San Francisco Ballet, and the Eglevsky Ballet Companies. Chosen by Mark Morris and Mikhail Baryshnikov to become one of eight founding members of the White Oak Dance Project, performing across the United States. Former soloist and principal dancer with the Boston Ballet performing throughout the United States and Europe (12 years). Training includes Vaganova, Cecchetti, and Bournoville techniques; extensive training in tap, jazz, flamenco and modern dance as well. Has taught extensively throughout the country, including Dance Masters of America, Dance Teachers Club of Boston, Radcliffe Dance Company, Boston Ballet Center for Dance Education and Boston Ballet's Summer Dance Program.

WHITNEY R. POWERS
Kinesiology; Anatomy

B.S., Springfield College; B.S., University of Connecticut; M.S., State University of Iowa; Ph.D., Queens University. Former faculty, University of Connecticut; The University of Iowa and University of Florida; visiting professor: University of Cairo, and University of Antioquia; currently Professor of Health Science and Anatomy at Boston University. Numerous publications in medical and physiological journals. Recipient of the National Science Foundation Faculty Fellowship (1967-68). International Medical Education Consultant.

ELINOR PREBLE
Flute

B.M., New England Conservatory; M.M., Harvard. Flute study with Paul Hockstead and Doriot Anthony Dwyer. Retired from performing in 1993 after more than 25 years of engagements with the Boston Symphony and Boston Pops, including solo performances. Former principal flute with Boston Ballet. Former member: National Symphony of Peru, the New Hampshire Symphony, the Montreal Symphony and the Opera Company of Boston. Panelist for Massachusetts Council on the Arts and Humanities. Contest adjudication in the U.S. and Canada. Co-founder: Boston Strauss Orchestra. Faculty: Wellesley College.

CYNTHIA PRICE-GLYNN
Harp

B.A., Pomona College; B.M., University of Kansas; M.M., New England Conservatory. Harp studies with Geraldine Wright, Margaret Ling, Marjorie Call, Bernard Zighera. Performances with Opera Company of Boston, Boston Symphony, Boston Pops, Handel/Haydn Society, as well as major theater performances in Boston (e.g. *La Cage aux Folles, Peter Pan, Camelot*). Performances with Royal Ballet, American Ballet Theater, New York City Ballet, Joffrey Ballet. Currently Principal Harpist with Boston Ballet, and the South American ensemble Andanzas.

KENNETH RADNOFSKY
Saxophone; Bass Clarinet

B.M., *cum laude,* University of Houston; M.M. with honors, New England Conservatory. Studies with Joseph Allard, Jeffrey Lerner, Terry Anderson and Duncan Hale. Has appeared as soloist with leading orchestras and ensembles throughout the world, including the New York Philharmonic and Leipzig Gewandhaus Orchestra (under Kurt Masur), Dresden Staatskapelle Orchestra, Boston Pops, Pittsburgh Symphony, Hollywood Bowl Orchestra, BBC Concert Orchestra, Taiwan Symphony and Marlboro Festival. Has commissioned or premiered the major saxophone works of Gunther Schuller, David Amram, Morton Subotnick, Christopher Theofanidas, Milton Babbitt, Donald Martino, Ezra Sims, Larry Bell and John Harbison. Recordings include Debussy Rhapsody with New York Philharmonic (1997) on Teldec.

CATHY RAND
Musical Theater

B.M., *magna cum laude,* Baldwin-Wallace Conservatory of Music; M.M., piano/chamber music *summa cum laude,* University of Maine; Special student of vocal accompanying, Boston University. Assistant Administrative Director of Summer Chamber Music School, University of Maine. Piano studies with Robert Mayerovitch, Alain Planes, Allen Rogers. Harpsichord with Doris Ornstein. Musical Direction credits include: American Repertory Theater, The Boston Conservatory, Boston Music Theater Project, En Garde Arts, Eugene O'Neill Theater Center, Festival de Charne-Champagne, Musical Theater Works, New York University's Musical Theater Program. Extensive performances. Published arranger and lyricist.

WAYNE RAPIER
Oboe

B.M., Eastman School of Music. Oboist with The Boston Symphony and The Boston Pops. Formerly Principal Oboist with the symphony orchestras of Indianapolis, Kansas City, Baltimore; formerly Assistant First Oboist Philadelphia Orchestra. Former faculty: Oberlin Conservatory and Indiana University. Charter Member of Trio Concertante.

RHONDA RIDER
Violoncello; String Advisor for Chamber Music

B.M., Oberlin Conservatory (Hurlburt Award for Most Valuable Instrumentalist); M.M., Yale School of Music (Haupt Award). Member, Lydian Quartet, winner of Naumburg Award, prizes from Evian, Banff and Portsmouth Competitions, two ASCAP Awards for Adventuresome Programming, Artists of the Year (Boston Globe), Meet the Composer Grants and Aaron Copland Fund for Music Grant, numerous premieres and concert appearances at such venues as the Kennedy Center, Lincoln Center, Wigmore Hall. Recordings on Harmonia Mundi, Centaur, New World, and Nonesuch (two Grammy nominations). As a soloist, Concert Artists' Guild Award (1980), two recordings cited "Best Contemporary Recording of the Year" (1989 & 1996) (Boston Globe), Aaron Copland Recording Grant (1996), principal cellist of New Haven Symphony (1978-80). Masterclasses in traditional and contemporary 'cello repertoire at New England Conservatory, Oberlin Conservatory, U. of Oregon, Northwestern University, San Francisco State University. Artistic Director of the Brandeis Summer Music Festival.

CHESTER ROBERTS
Tuba, Euphonium

B.M., Cleveland Institute of Music; further studies at Boston University and New England Conservatory. Former Principal Tuba, Pittsburgh Symphony Orchestra (1946-50); the Cleveland Orchestra (1950-67); and Chautauqua Symphony (1951-71). Former faculty, Oberlin College Conservatory and Western Reserve University. Co-founder and tuba soloist of the Cleveland Brass Quintet. Author and editor of music materials. Vocal soloist in church, oratorio and concert music.

MARTHA ROGERS
Eurhythmics

B.A., Lewis and Clark College; Dalcroze Eurhythmics Certificate, Carnegie-Mellon University; M.Ed., Lesley College, Dalcroze Eurhythmics License. Directed Music Outreach Program for the Boston Public Schools; Teacher: Lesley College; Cambridge Performance Project; Multi-Cultural Project for Communication and Education. Author and Producer of musical drama for children; Oral History Collector of International Lullabies; Composer of scores for Musical Theater for Children.

VICTOR ROMANUL
Violin

Formal studies, Boston University and the University of Southern California. Additional study at Kneisel Hall, Meadowmount and Tanglewood. Violin study with Alfred Krips, Ivan Galamian, Joseph Silverstein and Jascha Heifetz. Formerly: Assistant Concertmaster, The Boston Symphony; Associate Concertmaster, The Pittsburgh Symphony; Concertmaster, Pittsburgh Opera, Ballet and Pops.

RUTH ROMBERG
Voice

B.F.A., University of Nebraska; M.M., New England Conservatory. Voice with Mark Pearson, Eleanor Steber, Phyllis Curtin, Jan de Gaetani. Coaching with Allen Rogers, John Wustman. Massachusetts State Winner and New England District Finalist in Young Artists Competition (1971). Recitals in Italy, Russia, Japan, U.S.A. Extensive solo appearances with New York Telemann Society Orchestra and Chorus, The Boston Symphony, Boston Civic Symphony, and numerous choral societies, opera, oratorio, musical theater, recordings, radio, television. Performances at Tanglewood, Carnegie Hall, Lincoln Center, Jordan Hall and Sanders Theater. Performed with Bernstein, Leinsdorf, Ozawa, Poulenc, Munch, Shaw, Copland, Monteux. Member, Kappa Lambda Mu National Honorary Music Society; National Association of Teachers of Singing; Sigma Alpha Iota.

SUE RONSON
Tap; Choreography for Music Theater

Ballet with Celli, Fokine, Eglevsky, Schvetsov, DeMille; Jazz with Matt Mattox, Luigi, Frank Wagner, Peter Gennaro; Tap with Gower Champion, Roy Dodge. Has studied improvisational dance, Spanish, Black-Afro-Cuban Jazz. Performed with Josh White, Larry Adler, Burl Ives, Paul Draper. Broadway shows include *Rodeo, Oklahoma, Annie Get Your Gun,* and *Follow the Girls.* Extensive teaching, choreography and masterclasses in many cities, including a three-month concert tour in China.

DENNIS ROY
Double Bass

B.M., New England Conservatory. Studies with James Orleans, Edwin Barker and Leslie Martin. Member, Boston Symphony Orchestra. Currently, Instructor with Project Step, Boston University Tanglewood Institute and private teaching studio. Former member, National Symphony Orchestra. Previously instructor with the National Symphony Fellowship Program.

ANAMARIE SARAZIN
Ballet

Attended Boston Conservatory. Former member, American Festival Ballet; Member, Boston Ballet for 20 years as Principal. Performed major roles from classic to modern, including *Giselle, Coppelia, Swan Lake, Serenade, Tarantella, Symphony in C, Fall River Legend, The Duel, Medea.* Has performed with Rudolf Nureyev, Edward Villella. In 1980, toured China, Israel, France and Italy with Boston Ballet. Guest performances in Palermo, Italy; Rhode Island Festival Ballet; Wisconsin Ballet. Soloist with Chicago Lyric Opera. Has taught at Harvard Summer Dance, Boston Ballet's Children's Summer Workshop, North Atlantic Ballet Company, and Walnut Hill Summer School.

MARY SAUNDERS
Voice

B.M., M.M., Boston Conservatory. Studied with David Blair McClosky, Iride Pilla, Grace Hunter and Donna Roll. Soloist with the Salem Philharmonic, Sinfonia by the Sea, Cecilia Society, the Mendelssohn Club of Albany, and with many choral societies. Recitalist in the New England area. Recorded with the Scarborough Chamber Players on the Centaur label.

JESSICA SAYRE
Modern

B.A., Yale University. Five seasons as resident choreographer at American Repertory Theater for productions directed by Andrei Serban, Andrei Belgrader, Anne Bogart and numerous others. World tours as a modern dancer with Nikolais Dance Theater, Pilobolus Dance Theater and Momix Dance Theater. Travels for United States State Department as an American Cultural Specialist, most recently to Morocco to direct the first original musical comedy in Arabic at The National Theater of Morocco. Has choreographed for The Living Theater, The National Dance Company of Tanzania, Welfare State International, Circle Repertory Company and several symphony orchestras. Choreographed the 1993 premier of the Philip Glass opera *Orphee,* directed by Francesa Zambello at Brooklyn Academy of Music. Her solo performance piece, *Sonic Shadow* was seen at Lincoln Center in New York City, and on CNN television. Completed Fulbright residency with National Dance School of Portugal in 1995. Currently Artistic Director of the New York State Summer School of Theater.

JENNIFER SCANLON
Dance

Dance studies at Jacob's Pillow, Juilliard, The Limon Studio, American Dance Festival and American Center for Alexander Technique. Twenty-one year career in principal roles with José Limon Dance Co. followed by nearly a decade of work with the Limon Foundation as a master teacher and reconstructor/director of Limon Repertory with such companies as the Cleveland Ballet, the English National Ballet, the Pacific Northwest Ballet and the *Compania Nacional de Bailado de Lisbon.* Teaching for numerous schools, colleges and dance companies worldwide. Has coached such luminaries as Rudolf Nureyev, Alexander Godunov, Clay Taliaferro, Erik Braun, Lynn Seymour and Monica Mason.

CECELIA SCHIEVE
Coordinator, Opera Program; Vocal Performance Opera Studio

B.M., M.M., Boston Conservatory; other studies at Marywood College, Canisius College, and the SUNY at Fredonia. Performances of roles with Chautauqua Institute, Central City Opera, Artpark, and with the Boston Concert Opera Orchestra. Other performances in Buffalo, Erie, Pittsburgh and Syracuse. Stage Director Ashlawn-Highland Festival, Central City Opera, Kent State University, The University of Wisconsin and New England Conservatory. Assistant Stage Director Opera Company of Philadelphia, and the Washington Opera, Kennedy Center.

JENNIE SOBLE SHAMES
Violin

B.M., *cum laude,* Harvard University; additional studies at Hart College of Music and The Tanglewood Music Center. Member: Boston Symphony and Boston Pops. Has appeared as soloist with Boston Pops under John Williams and Ronald Feldman; has played concertos with the New England Philharmonic and other area orchestras. Has served as acting Concert Master of The Houston Symphony under Sergiu Comissiona and the St. Louis Symphony under Leonard Slatkin. Previously Concert Master of the Boston Opera Company. In demand as recitalist throughout the USA.

MARCIA B. SIEGEL
Dance Research and Writing

B.A., Connecticut College; Certification in Laban Movement Analysis, Laban-Bartenieff Institute. Dance critic and historian, Author of *The Shapes of Change — Images of American Dance and Days on Earth — The Dance of Doris Humphrey,* as well as three collections of dance criticism. Faculty of the Department of Performance Studies, Tisch School of the Arts, New York University. Internationally known lecturer, teacher, and workshop leader. Guest residencies at the Hong Kong Academy for Performing Arts, the National Institute of Arts in Taipei, the Finnish Theater Academy, the Akademie der Kunste in Berlin, and the UCLA Dance Department. Lectures in Vienna, London, Copenhagen, Stockholm, Tel Aviv, Manila, Jakarta, and universities in the U.S. and Canada. Has written for major American newspapers and magazines including the *Christian Science Monitor, New York Magazine, Soho Weekly News, The Washington Post, Village Voice, American Theatre, TDR,* and *The Hudson Review.* Contributing writer, *The Boston Phoenix.*

TROY SIEGFREID
Make-up

B.A., Bethel College. Seven years acting, designing and directing experience for dinner theater in Wichita. Former faculty: John Robert Powers School.

DONNA SILVA
Ballet, Pointe, Partnering

Extensive and diversified training with Leila Crabtree of the Ballet Russe de Monte Carlo, Metropolitan Opera Ballet of New York, Jacob's Pillow Dance Festival, American Ballet Theatre School, and American Ballet Center. Performances throughout America and Europe with the Manhattan Festival Ballet, Radio City Music Hall, as soloist with the Joffrey Ballet, as principal dancer with the First Chamber Dance Company and Bern State Theatre of Switzerland. Numerous guest appearances including the White House for President Johnson; *The King and I, West Side Story* and *On The Town;* with the Akar Dance Group and Il Cerchel Magic of Switzerland. Has worked directly with such well-known choreographers as Robert Joffrey, Gerald Arpino, Charles Bennett, Kurt Jones, Eliot Feld, David Blair, Agnes DeMille, Paul Sanassardo, Alvin Ailey, Joe Layton, Tod Bolender, Leonide Massine, Anna Sokolow, Anne Schlotz, Ted Shawn, Alexandra Danilova, and LaMeri. Teaching experience includes the Bern State Theater Ballet Company, Zurich Ballet Company (Ballet Mistress), Mark Morris Dance Group, Dance Academy Silva (founder and director, Switzerland), First Chamber Ballet Dance Company, Portland Ballet Company and School. Currently a faculty member of the Boston Ballet and the Boston Ballet Center for Dance Education Summer Program.

TAMARA SMIRNOVA-SAJFAR
Violin

Graduate of Tchaikovsky Conservatory (Moscow). Violin studies with Eugenia Chugaeva. Currently Associate Concert Master of the Boston Symphony Orchestra and Concert Master of the Boston Pops. Formerly Concert Master of Zagreb Philharmonic Orchestra; numerous recitals with Zagreb Philharmonic, the Slovene Philharmonic and the Dubrovnik City Orchestra. Has appeared with orchestras in the Soviet Union and concertized in Czechoslovakia, West Germany, Belgium and Great Britain. A bronze medalist in the 1985 Queen Elizabeth Competition in Brussels. Regular performances with Dubrovnik Summer Festivals.

ANN SNODGRASS
Liberal Arts

B.A., University of Iowa; M.A., Johns Hopkins University; Ph.D., University of Utah. Former faculty: Emerson College, M.I.T., Boston University.

RUTH SOLOMON
Dance Injury Prevention

B.A., Bard College. Appeared on and off Broadway, on television, and in concerts throughout the United States, Canada, and Japan. For many years a permanent member and solo dancer with the Jean Erdman Dance Theater. Has choreographed more than fifty works, in addition to staging such diverse musical/dramatic productions as Euripides' *Hecuba,* Stravinsky's *L'Histoire du Soldat,* and Brecht's *Three Penny Opera.* Her most recent choreography was done for a Japanese dance company for performance in Tokyo, July 1997. Formerly assistant director of the dance program at New York University School of the Arts; founder and director of the dance program in Theater Arts at the University of California, Santa Cruz. Her teaching technique documented in an hour-long video, *Anatomy as a Master Image in Training Dancers,* (1988). Research/publication in field of Dance Medicine/Science in all major periodicals in the field, as well as chapters in such books as *Dance Medicine: A Comprehensive Guide.* Author of: *Preventing Dance Injuries: An Interdisciplinary Perspective; Soviet-American Dance Medicine 1990; East Meets West in Dance;* and *Dance Medicine and Science Bibliography.* National Dance Association's Scholar of the Year (1992).

JEFFREY STEVENS
Aria Class, Opera Repertoire, Vocal Coaching

B.A., St. Joseph's College; M.M., Boston University. Recipient of two Tanglewood Fellowships. Pianist, Wolftrap Opera Company. Concert appearances in New York, Chicago, Atlanta, Great Britain and on National Public Radio.

LOUIS STEWART
Music and Choreography

B.M., Whitman College; M.M., New England Conservatory. Piano Study with Willis Stevens, Jose Rambaldi, Robert Goldsand, and John Ogden; Orchestral conducting with Frederik Prausnitz and Attilio Poto; Choral conducting with Abraham Kaplan. Appearances as pianist and conductor across the United States. Numerous compositions for dance. Formerly: pianist for Martha Graham Dance Company.

JEFFREY STOUT
Jazz History

B.S., West Chester State University; M.M., New England Conservatory of Music. Former soloist with the Buddy Rich Orchestra. Recordings with Buddy Rich and Gary Burton. Appearances with Budd Johnson, Al Cohn, Buddy Tate, Mel Torme, and Lionel Hampton. Faculty: Berklee College of Music.

MICHAEL STRAUSS
Opera Music Director, Vocal Coaching

B.M., University of Cape Town. Piano Study with Thomas Rajna, Lamae Crowson and Laura Searle. Performance with Cape Town Symphony and South African National Orchestra. Pianist and/or coach for Cape Town Festival Players, Cape Town Arts Board Orchestra, South African Broadcasting Co., University of Witwatersrand, Johannesburg School of Music, Crittenden Opera Workshop, Boston Lyric Opera.

DONALD SWANSON
Opera Make-up

B.S., Dickinson State University. Make-up design with Opera Company of Boston, Huntington Theatre Company, American Repertory Theatre, Hasty Pudding at Harvard University and Disney Theme Parks. Hair, wig and make-up designer for "Jackie: An American Life" at the Wilbur Theatre.

ANDREA TAYLOR-BLENIS
Jazz

B.F.A., University of Massachusetts. Additional study, Royal Scottish Dance Society and Jacob's Pillow. Performance with Concert Dance Company of Boston.

ANNIE THOMPSON
Speech

B.Ed., University of Liecester, England; M.F.A., Brandeis University. Studied modern dance and mime in London, Alexander Technique in Boston with Joe Armstrong and Neal Katz, and Functional Voice Technique with Eugene Rabine from Germany. Has performed with repertory companies in England and street theater projects in Northern Ireland. Currently performs story telling programs in Greater Boston Schools, and acts and directs with her own theater company, Words Move. Has taught at Brandeis University and Jeannie Lindheims' Theater Workshop School. Private teacher of voice therapy and vocal coaching.

JULIE INCE THOMPSON
Modern Dance, Proprioceptive Movement Technique

Studies at University of California, Santa Barbara, Choreographer and solo performing artist; Recipient of the Artist's Foundation Choreographer's Fellowship. Works featured in performance at Lincoln Center, throughout New England, in Washington, D.C., and in Paris. Choreographic credits include dance-theater pieces based on the writing of noted poet and author, Ruth Whitman: *Tamsen Donner: A Woman's Journey, Isadora Duncan: To Dance Is To Live,* and *Hatshepsut.* Solo performances presented by The Boston Dance Umbrella, the Harvard Summer Dance Theater, and the Agassiz Theater at Radcliffe College. Has performed with the American Repertory Theater and has been invited to work in collaboration with *Mon Oncle D'Amerique* to bring her work to Paris and other European cities. Faculty: Alexander Technique Center in Cambridge.

EMIKO TOKUNAGA
Ballet, Modern, Pedagogy

B.F.A., University of Utah; M.A., New York University. Director of Tokunaga Dance Ko., which has a repertory of over 100 works and more than a dozen productions. The company has performed nationally and internationally over 2,000 times and presented unique workshops and masterclasses in over 40 institutions. As a cross-cultural, interracial bridge between Japan and America, the company has received numerous awards from both countries and funding from the Japan-United States Friendship Commission in both countries, the National Endowment for the Arts (16 years), and the NYC Department of Cultural Affairs (8 Years). Annually produces Asian festivals for The New York and Queens Botanical Gardens. A prodigy of Pearl Primus, she lectures on "Japan, its People and its Ways" for universities and corporations. Facilitates teaching seminars for City Center Theater and choreographs chamber ballets in New York and Boston. Organized dance archives for Harvard and Radcliffe and The Boston Conservatory. The Tokunaga's internationally known "coordinated concepts" in teaching originated at The Boston Conservatory.

ANNE TYSON
Vocal Coach

B.M., Royal College of Music; M.M., New England Conservatory. Piano study with Bernard Roberts, Margo Garrett, Martin Katz. Pianist for Boston Lyric Opera, Longwood Opera, Crittenden Opera Workshop, Kent Opera, Chelsea Opera Group. Accompanist for Longy Chamber Singers, Treble Chorus of New England. Recital Accompanist at New England Conservatory, Harvard University, Boston University, Tufts University.

YOICHI UDAGAWA
Conducting; Director, New Music Ensemble

B.A., University of Texas, Austin; Studies with Seiji Ozawa, Gunther Schuller, Morihiro Okabe, Henry Charles Smith, and at the Berlin Philharmonic Orchestra. Currently: Music Director and Conductor, Quincy (MA) and Melrose (MA) Symphony Orchestras; rehearsal assistant to Christopher Hogwood, Handel and Haydn Society. Previous positions: Boston Philharmonic Orchestra, Austin Community Symphony, Austin Chamber Symphony. Guest conducting appearances with many orchestras including Brockton Symphony, Mid-Texas Symphony, and Newton Symphony.

JULIE VAVERKA
Clarinet

B.M., Eastman School of Music. Studies with Harold Wright and Stanley Hasty. Currently, principal clarinetist and soloist for the Pro Arte Chamber Orchestra of Boston. Recordings on CRI label. Performances with Boston Symphony Orchestra, Boston Symphony Orchestra Chamber Players, New Hampshire Symphony Orchestra, Oklahoma City Symphony Orchestra. Former faculty: Wellesley College, University of Connecticut, Oklahoma Christian College and Phillips University (OK).

JIM VIERA
Dance

Numerous solo and principal performances including those with the Buraczesk Dance Co. (NYC), Marcus Schulkind Co. (Boston), Sesame Street Live (National Tour), Jeannette Neill, WGBH (Boston). Director and founder: Children's Theater Workshop. Choreography for various companies, universities, symphonies and industrials.

KEISUKE WAKAO
Oboe

Performance Diploma, Manhattan School of Music. Oboe studies with Joseph Robinson, Alfred Genovese, Ralph Gomberg. Assistant Principal Oboe, Boston Symphony Orchestra. Performances with New World Symphony, New Japan Philharmonic, Spoleto Orchestra, Tanglewood Festival Orchestra. Solo appearances with Boston Pops, Tokyo Symphony Orchestra.

NAT WARREN-WHITE
Acting for Singers

B.A., Wesleyan University, Certificate, National Theater Institute. Additional study with Celebration Mime Theater, Actors and Directors Lab, New Repertory Theater. Performances in New York with Ensemble Studio Theater, Theater Off Park, New York Theater Ensemble. Principal roles on Spencer for Hire (ABC), The Discovery (NBC), Miller's Court (WCVB), Second Sight (Lorimar). Additional performances throughout the South and Northeast.

JANICE WEBER
Piano

B.M., *summa cum laude,* Eastman School of Music. Piano studies with Jose Echaniz, Walter Hendl, Eugene List, Nadia Reisenberg and Cecile Genhart. Numerous solo appearances including The Boston Pops, The Handel and Haydn Society, LaHav Chamber Orchestra, Newport Music Festival, Atlantic Sinfonia and New Hampshire Symphony. Solo recitals in the United States and Europe including Carnegie Hall, Rare Piano Music Festival (Germany), Chautauqua Music Festival, Castle Hill, St. John's (London), Old First Concert Series (San Francisco), Victoria Museum (Ottawa), Dame Myra Hess Series (Chicago), La Gesse Foundation (France) Merkin Hall, American Liszt Festival, National Gallery of Art and U.S.I.A. tours of Turkey, Yugoslavia and the Baltic States. Recordings of Liszt (1838) Transcendental Etudes, Rachmaninoff Transcriptions and Strauss Waltz transcriptions for IMP Masters (Pickwick).

PATRICIA-MARIA WEINMANN
Opera Studio

B.F.A., SUNY at Stonybrook; M.M., The Boston Conservatory. Directing experience at Central City Opera, Boston Lyric Opera, Ashlawn Opera Festival, Mississippi Opera North, Friends of Dr. Burney, and the City of Boston's First Night Festival. Education Consultant for Utah Opera; formerly Director of Education for Boston Lyric Opera; guest lecturer, Dartmouth College; Arts Consultant for the College Board in New York; member, Academic Advisory Panel for the New England Regional Office of the College Board. Producer/director of the critically acclaimed New England premiere of Peter Maxwell Davies' *Cinderella;*

directed American premiere of Telemann's *Don Quixote at the Wedding of Comacho;* and world premiere of *Death in Wallawa Valley* for Cape Ann Opera.

CRAIG WICH

Voice

B.M., Ithaca College; M.M., Boston University. Artistic Director, The Opera Lab (Boston). Numerous directing engagements including The Friends of Doctor Burney (Boston), Boston University, Alea III, Dinosaur Annex, Library of Congress. Numerous solo and recital performances throughout the Northeast. Recipient: Boston University Award for Excellence in Opera, Opera Fellowship Award (Boston University), N.A.T.S. Eastern Regional Award, Best Actor-New York Regional Competition.

ANTHONY WILLIAMS

Dance

Primary dance training with Tatiana Babuskina, former prima ballerina of the Lithuania Ballet, and E. Virginia Williams and Sydney Leonard of the New England Civic Ballet School. Additional study with Sam Kurkjian, Maggie Black, Hector Zaraspe, Frank Bourman and Robert Joffrey. A charter member and former principal dancer of the Boston Ballet. Additional principal positions with Joffrey Ballet, the Royal Winnipeg Ballet, National Ballet of Norway, and Boston Repertory Ballet. Guest artist performances with Gulbenkian Ballet of Portugal, Connecticut Ballet, State Ballet of Rhode Island. Performed "Von Rothbart" in *Swan Lake* opposite Dame Margo Fonteyn. Co-Founder and Co-Artistic Director of Ballet Theater of Boston. Artistic Director: American Concert Ballet and the Chambers Ballet Company. Currently teaching for the Granite State Ballet and Wellesley College.

MARY WOLFF

Choreography, Modern, Dance History, World Dance, Research and Bibliography

B.A., Duquesne University; M.A, Indiana University; M.A., University of California, Los Angeles. Recipient, Massachusetts Council for the Arts and Humanities Grant; finalist in choreography for the Artists Foundation Fellowship; Arizona Commission on the Arts Choreographic Fellowship. Concert and commercial choreography including: Universal Pictures', *Once Around* and Walt Disney World's *Canadance.* Former faculty member: University of Arizona.

PHOEBE WRAY

Acting, History of the Theater, Cultural Perspectives

Extensive work as actress/director/writer in the Off-Off Broadway Movement in New York City. Resident Director at La Mama; in original cast of *Balm In Gilead, French Gray;* Leading Lady at Champlain Shakespeare Festival (Vermont) three seasons, appearing in *As You Like It, Henry VIII, Merry Wives of Windsor, Richard II, Othello, Antony and Cleopatra,* others; Played Lady Macbeth and Viola for Boston Herald-Traveller Rep Company, Boston; Leading roles in Regional Theater and summer stock, Off-Broadway at Brooklyn Academy of Music and Actor's Playhouse; Directed three plays at the Globe Playhouse, West Hollywood, including award-winning *Henry VIII and Cromwell;* Winner of Honorable Mention as writer/director of short narrative Persephone, Sony Annual Video Awards (1986); Video director/writer at EZTV Video Gallery, Hollywood, syndicated on cable; Six plays produced in New York and Los Angeles; Toured with jazz trio "Shelton, Blake & Wray" throughout the USA including the Bon Soir, New York and The Sands, Las Vegas; Writer of numerous songs performed by Lainie Kazan, T.C. Jones, Brock Peters and the rock band Condor; Roles in five films, numerous television appearances; Winner Weathervane Best Actress Award (Ohio); Artist-in-Residence, Colby College; Richard King Mellon Fellow, Yale University (1981-82); Assistant Professor of Drama, University of Southern California (1986-88); Member of AEA, SAG, AGVA, ASCAP; Currently directing in Boston area.

RUTH WRIGHT

Flute

B.M., Eastman School of Music. Flute studies with John Fisher, Joseph Mariano, William Kincaid and Marcel Moyse. Principal Flute positions with Virginia Symphony, Gershwin Concert Orchestra, North Carolina Symphony, Philadelphia Little Symphony, Assistant Principal Flute in National Symphony Orchestra in Washington, D.C. for 13 years. Chamber Music with Marlboro Festival, Theater Chamber Players (D.C.), Cheltenham Chamber Series, 92nd St. "Y" (NYC). Former faculty: American University; Lowell State University.

DANIEL WYNEKEN

Diction

B.M., *cum laude,* California State University, Sacramento; M.M. New England Conservatory. Opera and Diction coach for Crittenden Opera Workshop, New England Conservatory and Central City Opera.

PAMELA YANCO

Music Education

B.A., Wells College; Teachers Certificate in Orff-Schulwerk, University of Lowell; Private study on Guitar and Early Instruments. Former Faculty: Orff-Schulwerk Course, University of Lowell; Milford Public Schools; Brockton Public Schools. Currently: Director, *Eine Kleine Konzort,* recorder ensemble and *Allegro,* women's vocal ensemble; Private instructor of Guitar and Recorder.

OWEN YOUNG

Violoncello

B.A., *cum laude,* M.M., Yale University. Studies with Aldo Parisot, Anne Martindale Williams, Michael Grebanier, Eleanor Osborn. Member: Boston Symphony. Former member: Pittsburgh Symphony, Atlanta Symphony, New Haven Symphony. Tanglewood study with Yo-Yo Ma, Joel Krosnich, George Neikrug and Ronald Feldman. Former faculty: Duquesne University, Carnegie-Mellon University. Active recitalist and chamber music musician in the U.S. and abroad.

KAYLA KAZAHAN ZALK

Laban Movement Analysis

B.A., C.M.A., The University of Michigan; Graduate studies, Tufts University and Columbia University, Certified Movement Analyst, Dance Notation Bureau. Performer, choreographer and teacher of movement for colleges, universities and companies throughout the United States including Brandeis, University of California at San Diego, SUNY Purchase, Laban/Bartenieff Institute of Movement Studies, NYU, American Lyric Theater, Laban Centre, U.K. Numerous publications.

NANCY ZELTSMAN

Marimba

B.M., New England Conservatory. Marimba recitalist throughout the United States and Europe, including appearances in London, Amsterdam, Malmö (Sweden), New York, Los Angeles and Boston. Co-founder of "Marimolin" duo (1985-1996) and "Madam Rubio" (1996-). Radio performances on B.B.C., London; WNYC, New York; WGBH, Boston. Solo marimba CD *Woodcuts* (GM Recordings); three "Marimolin" CDs (GM Recordings and Catalyst/BMG classics). Has presented masterclasses at Juilliard, The University of Michigan, Northwestern University, Emory University, University of Arizona, the Sweelink Conservatory (Amsterdam) and the Royal College of Music (London). Recipient of two National Endowment for the Arts solo recitalist grants.

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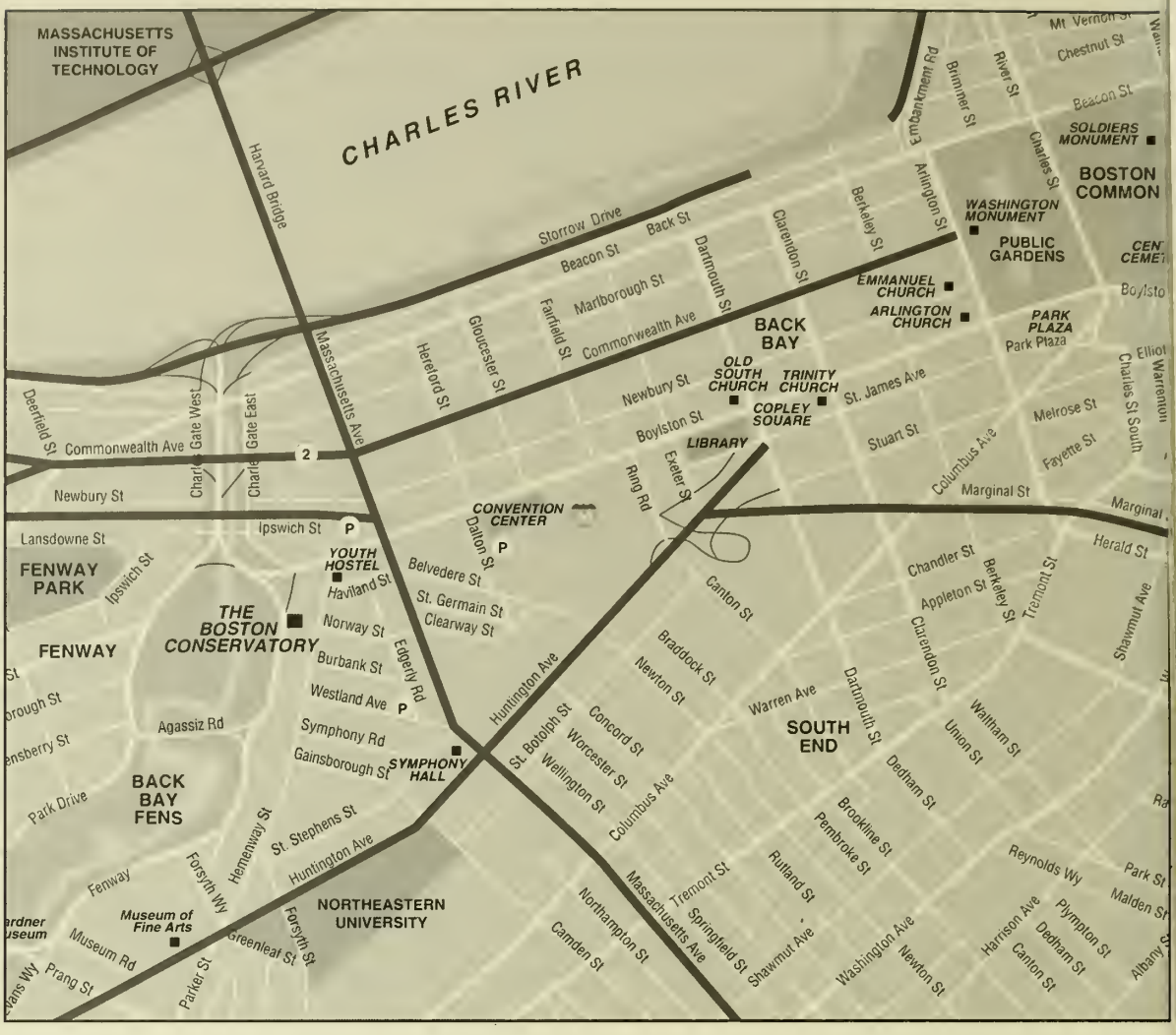

WHERE WE ARE

The main Conservatory building is at 8 The Fenway, Boston: one door south of the intersection of Boylston Street and The Fenway, two blocks west of Massachusetts Avenue. Parking in the area is very difficult. Public lots are indicated "P" on the map. Do not park in areas marked "Resident Parking." You will be towed.

HOW TO FIND US
(If you're driving)

FROM THE WEST

1. Massachusetts Turnpike to Allston/Cambridge exit. Bear RIGHT at end of exit ramp.
2. Take Storrow Drive toward downtown Boston.
3. Take Fenway exit (Route 1 South). Exit ramp becomes overpass crossing Commonwealth Avenue.
4. Bear LEFT at traffic signal at end of overpass. The Conservatory is directly ahead.
5. Bear LEFT at next signal. You are eastbound on Boylston Street. Park wherever possible (See Map).

FROM THE NORTH

1. Interstate 93 to Storrow Drive exit.
2. Storrow Drive to Fenway exit (Route 1 South).
3. Follow steps 3, 4, and 5 above.

FROM THE SOUTH

1. Interstate 95 to 93 (Boston).
2. Take Massachusetts Avenue exit.
3. Bear RIGHT at exit ramp.
4. Follow Massachusetts Avenue to Westland Avenue. (1/2 mile). Symphony Hall will be on left.
5. Be in left-hand lane (Westland Avenue). Follow to Fenway Road and along to #8.
6. Park in Avis lot on Westland Avenue or Boylston lot (See Map).

PUBLIC TRANSIT (T)

1. Take Green line to Hynes/ICA. Exit station. You are on Massachusetts Avenue. Turn LEFT.
2. At corner (Boylston) turn RIGHT, walk two blocks to Fenway.
3. School is second building off corner (#8).

The
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